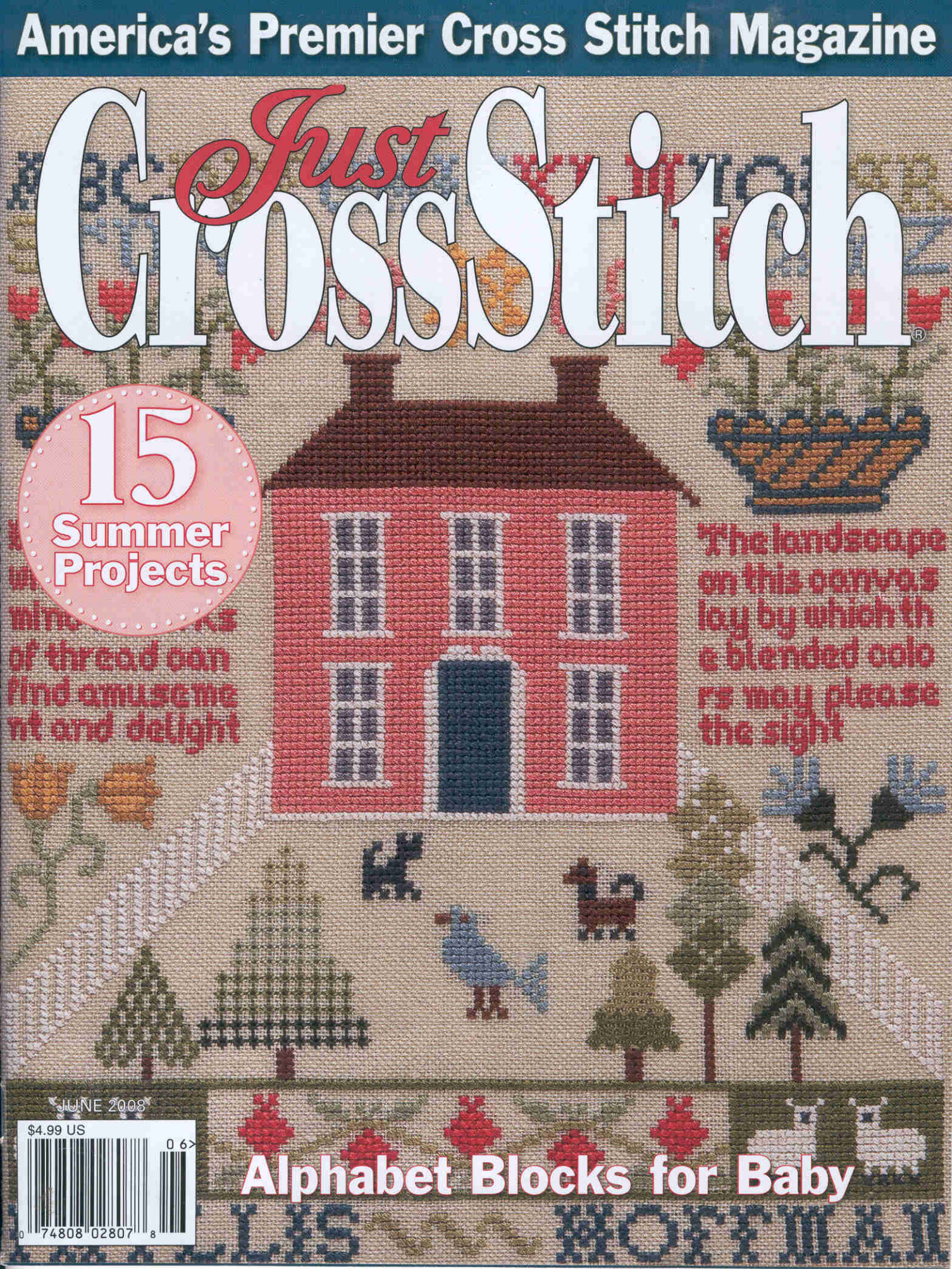
America's Premier Cross Stitch Magazine

# Just CrossStitch®

15 Summer Projects


The landscape on this canvas lay by which th e blended colo rs may please the sight
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JUNE 2008

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Alphabet Blocks for Baby

# Ideas So Bright

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**These beautiful fairies come complete with everything needed to stitch the design, including quality supplies such as Zweigart linen, Crescent Colours hand dyed floss, Mill Hill beads and treasures, and Kreinik metallic braid.**

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Miss New Years Fairy

MIR-KIT04
Miss Valentine Fairy

MIR-KIT02
Easter Fairy

MIR-KIT03
Halloween Fairy

MIR-KIT07
Thanksgiving Fairy

MIR-KIT01
Christmas Elf Fairy

**The Christmas Tree kits include Crescent Colours hand dyed floss and Mill Hill beads and treasures.**

**Fabric not included.*

MIR-KIT05*
Christmas Tree 06

MIR-KIT08*
Christmas Tree 07

MIRABILIA
Cross-Stitch

**Visit Hoffman Distributing Company's website at hoffmandis.com to locate a fine cross-stitch shop near you or a shop website that offers secure online sales. Suggested retail price is $49.99 per kit.**

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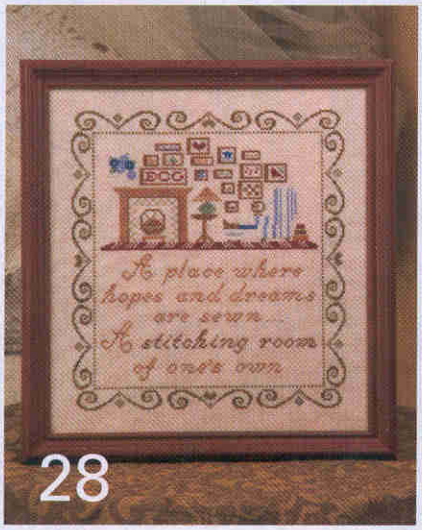


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DMC Embroidery Floss is world renowned for being made from the finest quality Egyptian cotton. Our quest for perfection did not stop there. We were the first to introduce the process of mercerization to needlework threads to give our Floss its superior strength, luster and shine.

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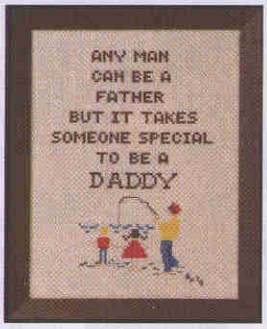
# One Stitch Ahead

One of the earliest pieces that my mother ever cross stitched reads, "Any man can be a father, but it takes someone special to be a daddy." She stitched this design, pictured below, when I was eight years old, and it still hangs in their home today. Although she went on to stitch much more challenging pieces, this one has always been one of my favorites because it represents my father's relationship with my brother and me and it brings back happy memories. (Sadly, I do not know the name of the designer. If you do, please let me know!)




Then

When I was thinking about what sort of Father's Day design should appear this issue, the quote from my mother's sampler instantly sprang to mind. I e-mailed a snapshot of the piece to Carol Emmer, and before long she had designed not one but three interpretations of this tribute to fathers. Each of these three *Father* designs requires only two shades of floss, making it a quick and ideal project to stitch in time for Father's Day on June 15.

Now

I always loved learning new stitches, and *Jazz: A Tribute to New Orleans* by Thea Dueck (page 49) contains a lovely variation on rice stitch and three lacey Hardanger hearts, plus a couple of fun stitches that I've never tried: triple herringbone and plait stitch. Those of you who are sampler traditionalists will enjoy Phyllis Hoffman's *Landscape Sampler* on page 23. Running a company that now publishes eight magazines keeps Phyllis extraordinarily busy, but she won't hesitate to tell you that needlework is her first love. "I love designing samplers and designs with added stitches; and I love the little elements of family history you can incorporate that makes a design your own," she says.

The lengthening days of spring and summer mean more hours of sunlight by which to stitch, so I wish you many pleasant hours spent creating treasures of your own.

Happy stitching!

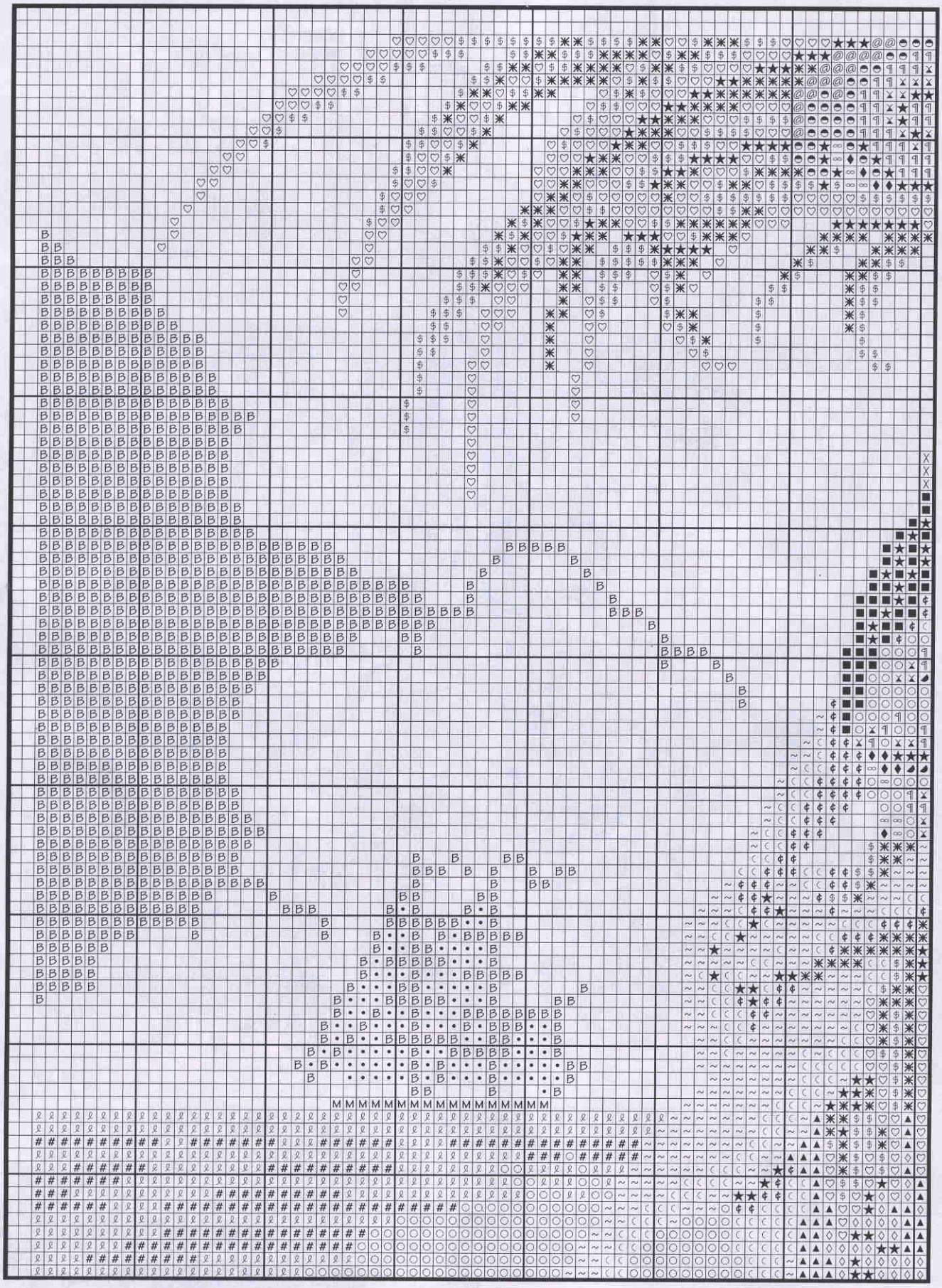
Elizabeth Pugh

How weighty to me are your thoughts, O God!
How vast is the sum of them!
Psalm 139:17 (NRSV)

# Island Fun

Bring a little intrigue to a room lacking in drama with this charming scene set in the South Pacific. Stitched on 14-count Monet blue Aida, this sumptuously shaded design proves that you're never too old for a little old-fashioned adventure.

# Island Fun Pillow



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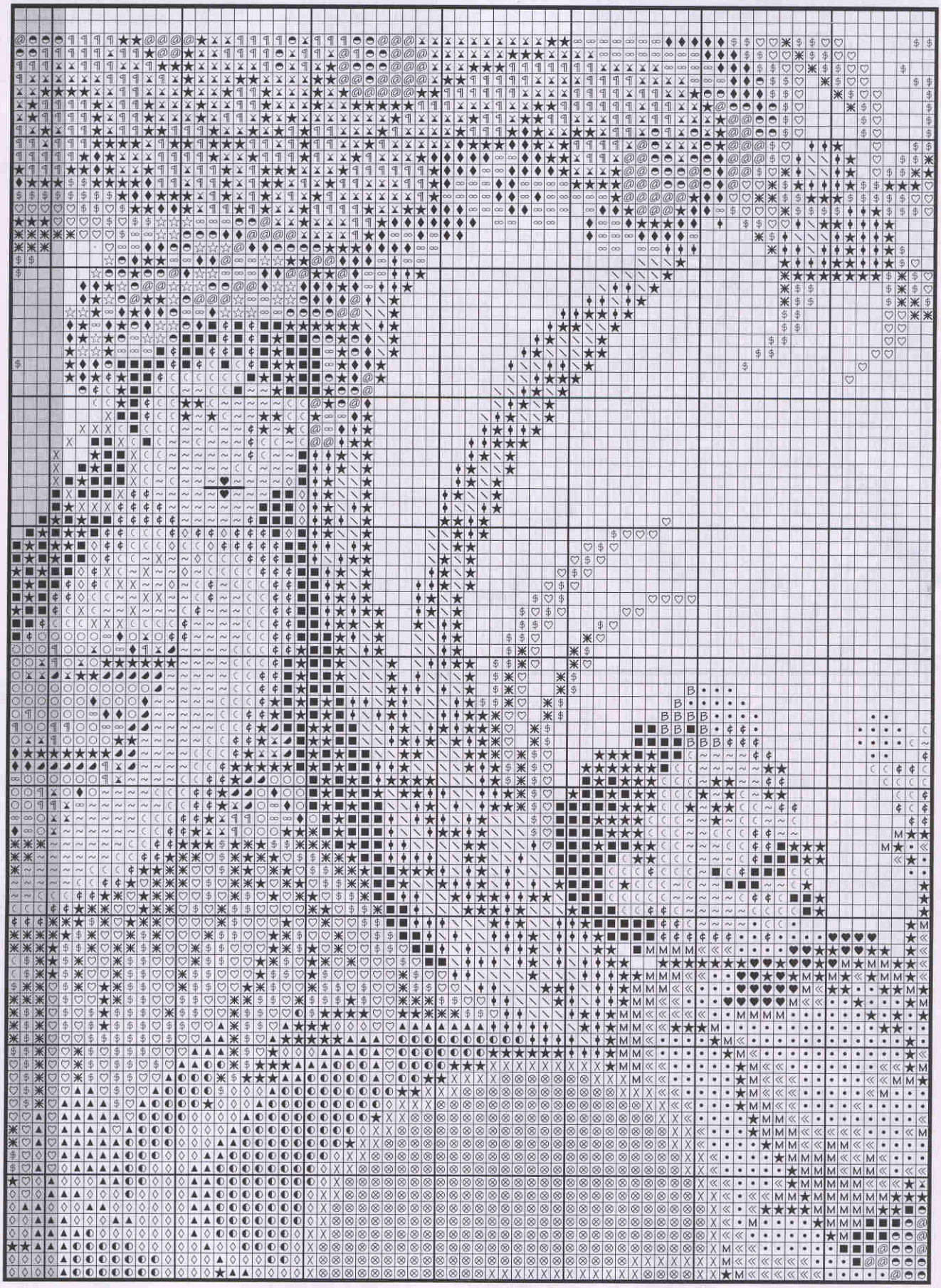

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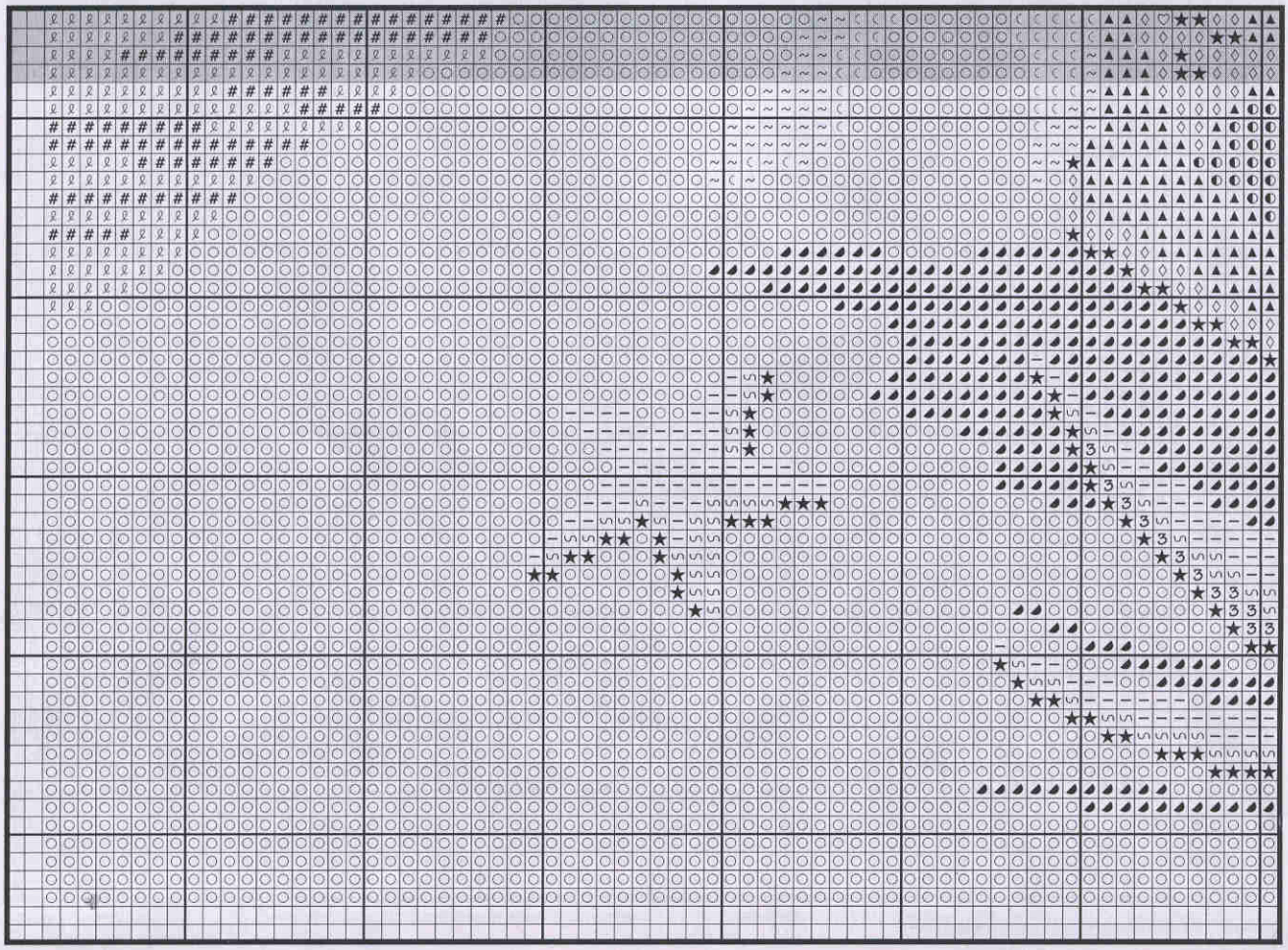


## ISLAND FUN PILLOW

Designed by Marie Barber

### Materials:

- 20" x 16" piece 14-count Monet blue Aida from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Two skeins The Caron Collection Waterlilies® silk embroidery floss**
- Size 24 tapestry needle

**See "Where to Find It" on page 62.*

***Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| ☆ | 597 | 1064 | turquoise |
| ◓ | 3810 | 1066 | turquoise, dk. |
| @ | 3808 | 1068 | turquoise, ul. dk. |
| ∞ | 156 | 118 | blue violet, med. lt. |
| ◆ | 333 | 119 | blue violet, vy. dk. |
| ¶ | 3814 | 1074 | aquamarine |
| ⧔ | 3814 | 1074 | aquamarine |
| | 3808 | 1068 | turquoise, ul. dk. |
| ~ | 945 | 881 | tawny |
| ☾ | 3771 | 882 | terra cotta, ul. vy. lt. |
| ¢ | 407 | 914 | desert sand, dk. |
| ★ | 3021 | 905 | brown gray, vy. dk.* |
| 3 | 371 | 887 | mustard |
| ⊣ | 3865 | 2 | winter white |
| | 745 | 300 | pale yellow, lt. |
| ѕ | 3046 | 887 | yellow beige, med. |
| \ | 167 | 277 | yellow beige, vy. dk. |
| ♦ | 167 | 277 | yellow beige, vy. dk. |
| | 3021 | 905 | brown gray, vy. dk. |
| ■ | 310 | 403 | black |
| • | 3865 | 2 | winter white |
| « | 644 | 391 | beige gray, med. |
| M | 642 | 392 | beige gray, dk. |
| B | 3752 | 1032 | antique blue, vy. lt.* |
| ♡ | 164 | 241 | forest green, lt. |
| | 989 | 242 | forest green |
| $ | 987 | 244 | forest green, dk. |
| ✳ | 367 | 216 | pistachio green, dk. |
| ℓ | 813 | 161 | blue, lt. |
| # | 3815 | 877 | celadon green, dk. |
| X | 728 | 307 | topaz |
| ◊ | 680 | 901 | old gold, dk. |
| ⊗ | 522 | 860 | fern green |
| | 523 | 859 | fern green, lt. |
| ◐ | 520 | 862 | fern green, dk. |
| | 522 | 860 | fern green |
| ▲ | 520 | 862 | fern green, dk. |
| | 3021 | 905 | brown gray, ul. dk. |
| ♥ | 347 | 1025 | salmon, vy. dk. |
| ◢ | 520 | 862 | fern green, dk. |

**Two skeins are required.*

| | The Caron Collection Waterlilies® | |
|---|---|---|
| ○ | 066 | jade |

**Stitch count:** 142H x 200W
**Design size:** 10 1/8" x 14 1/3"

**Instructions:** Cross stitch over one square, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads for lips, using one strand 347/1025.

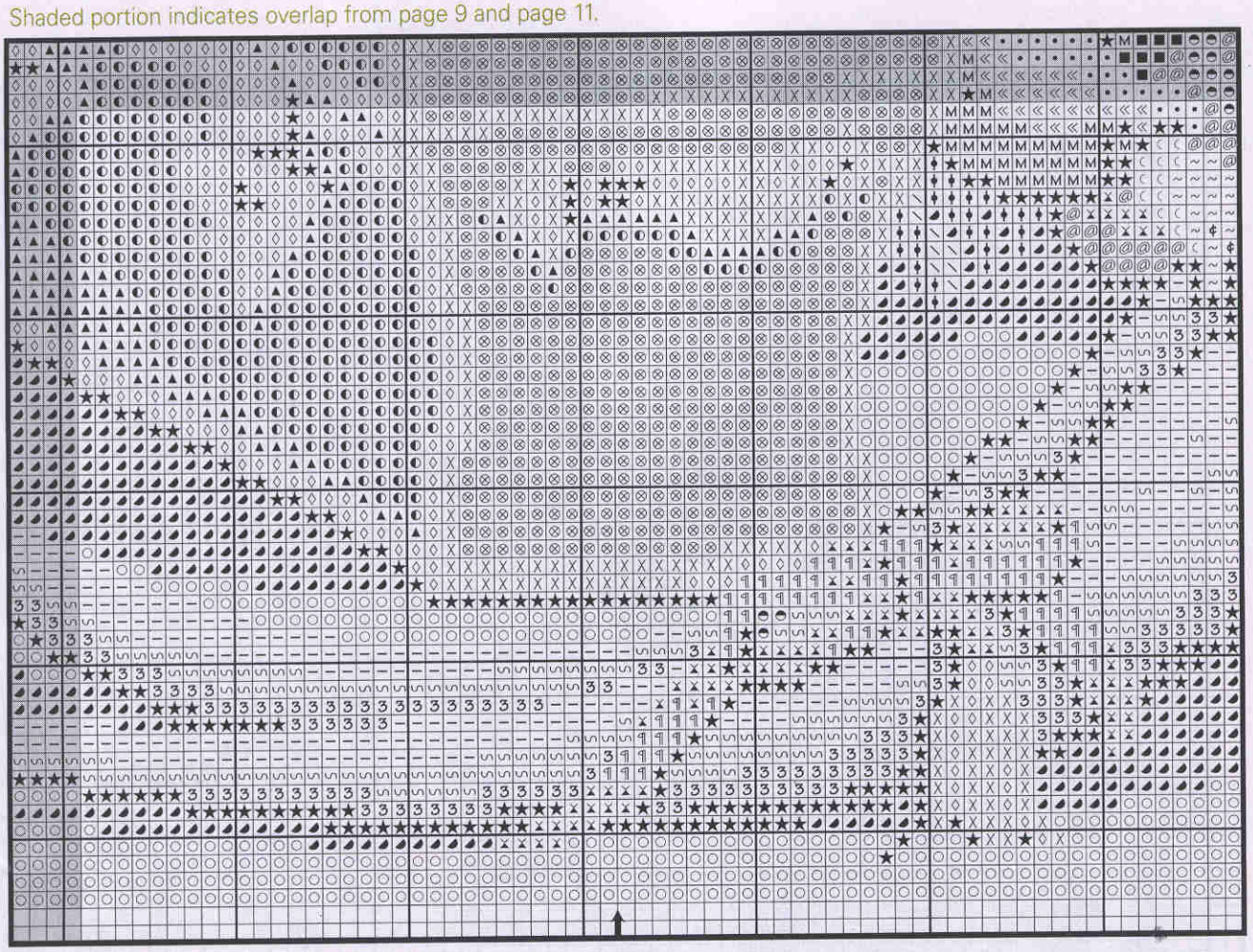
Stitched by Connie Winslett

## FINISHING INSTRUCTIONS

### Materials:

- 1 1/3 yds. striped decorator fabric
- 2 yds. 5/8"-wide coordinating ribbon trim
- 2 3/4 yds. coordinating beaded trim

Shaded portion indicates overlap from page 9 and page 11.




# Save the Date!

**Christmas in Williamsburg**

December 4–8, 2008

Teachers:
Jackie du Plessis
Joanne Harvey
Rae Iverson
Barbara Jackson

Call 800-547-4176, ext. 147 or visit *www.just-crossstitch.com* for more details.

General registration begins April 21, 2008.


- Polyester fiberfill
- Coordinating sewing thread
- Straight pins
- Hand-sewing needle
- Iron
- Sewing machine with zipper foot

**1.** Press stitched piece from wrong side, straightening as much as possible. Trim stitched piece to 1/2" from stitching on all sides.

**2.** From decorator fabric, cut two 18 1/2" x 22 1/2" rectangles. Set one aside for pillow backing. Center wrong side of stitched piece atop right side of remaining rectangle. Pin in place. Sew stitched piece to decorator fabric 1/4" from cut edge of stitched piece.

**3.** Beginning at bottom corner of stitched piece, align 5/8"-wide ribbon with edge of stitching, pinning ribbon in place. When corner is reached, fold ribbon to create a right angle and continue around outer edge until beginning is reached. Tuck cut end under beginning edge of ribbon and pin in place. Sew ribbon in place along outer edges of ribbon. Remove pins.

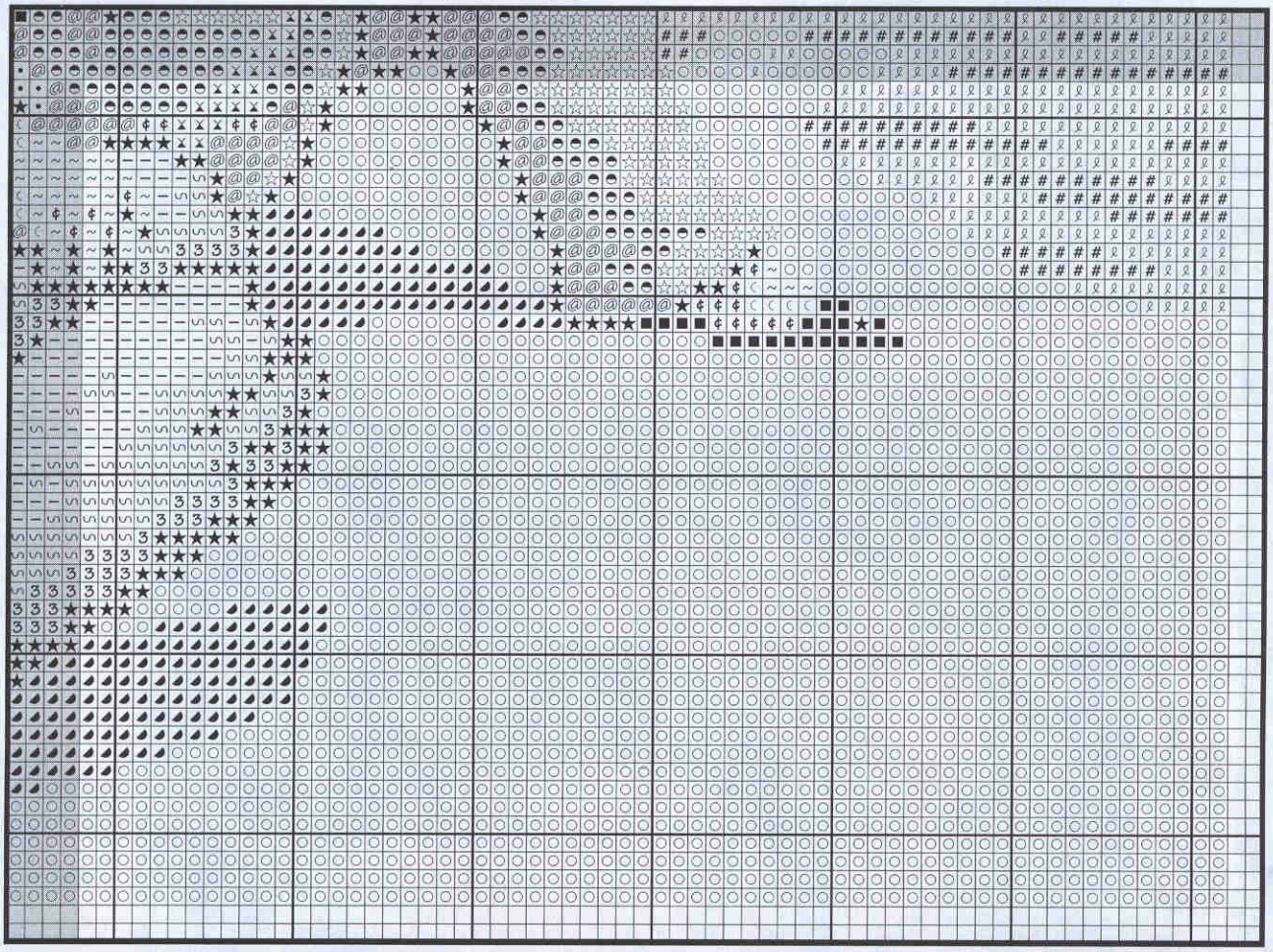
**4.** Beginning near bottom corner of pillow top, align tape of beaded trim with edge of decorator fabric, orienting fringe trim toward center of pillowtop. Pin in place. Continue until beginning is reached, turning under and overlapping cut ends. Baste in place. Remove pins.

**6.** Place backing atop pillow front, right sides together and aligning raw edges. Sew together, using a 1/2" seam allowance and leaving a large opening at bottom edge for turning. (**Note:** Take care that stray fringe does not get pulled below stitching line.) Turn right-side out. Press seams.

**7.** To create flange, sew a line 2" from outer edge of pillow top, beginning near bottom-center of pillow and leaving a 3" opening for stuffing. Stuff central portion of pillow with fiberfill, taking care not to let any fiberfill stray into flange. Using sewing machine, sew inner opening closed. Using coordinating thread and a hand-sewing needle, blind stitch opening along bottom edge of pillow closed.

Finished by Elizabeth Pugh

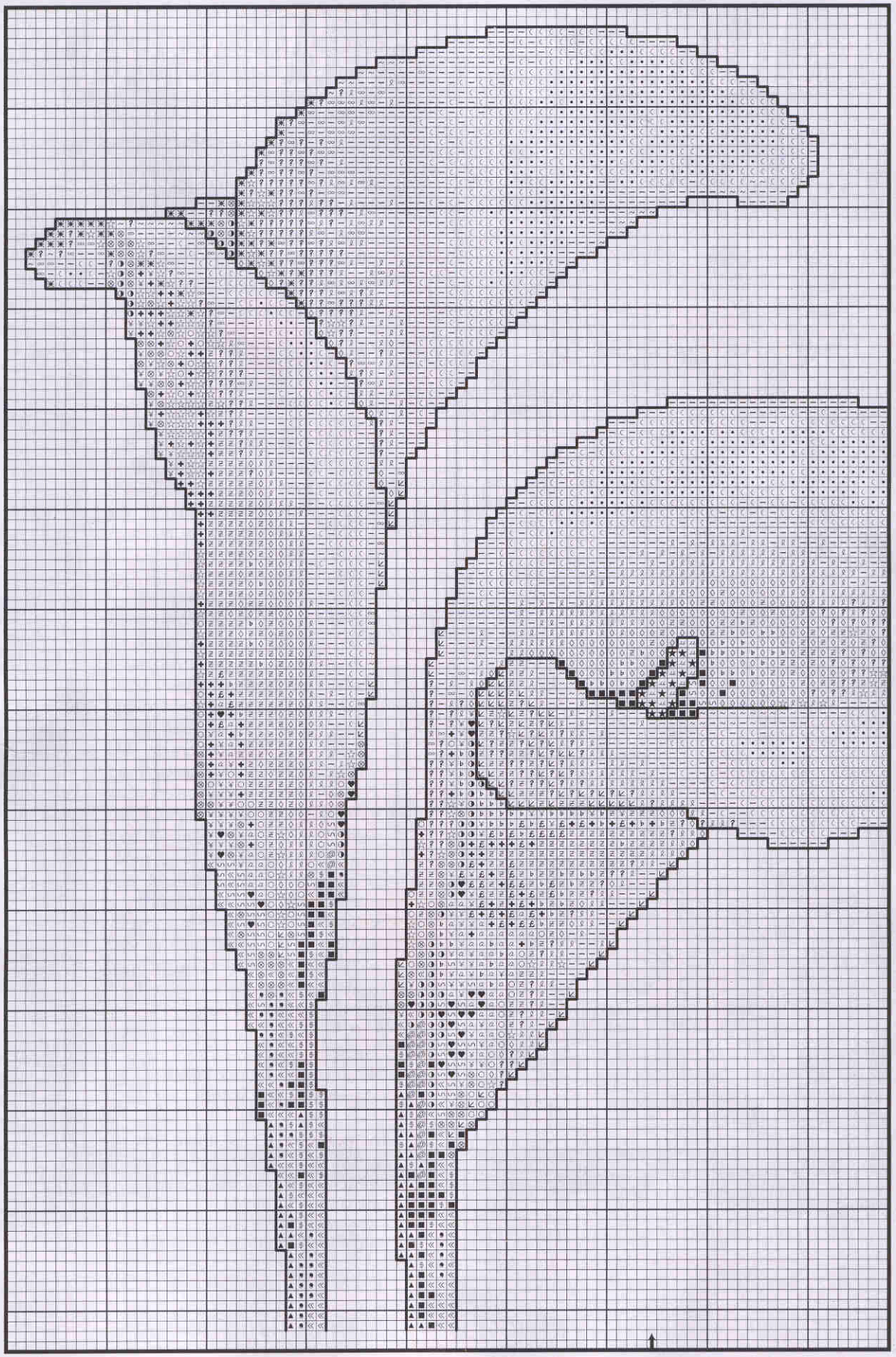
Shaded portion indicates overlap from page 10 and page 12.



# Calla Lily

The funnel-shaped petals of two peach-tinged calla lilies spring to life in this elegant floral design, stitched over one fabric thread on sumptuous coffee bean linen.

# Calla Lily



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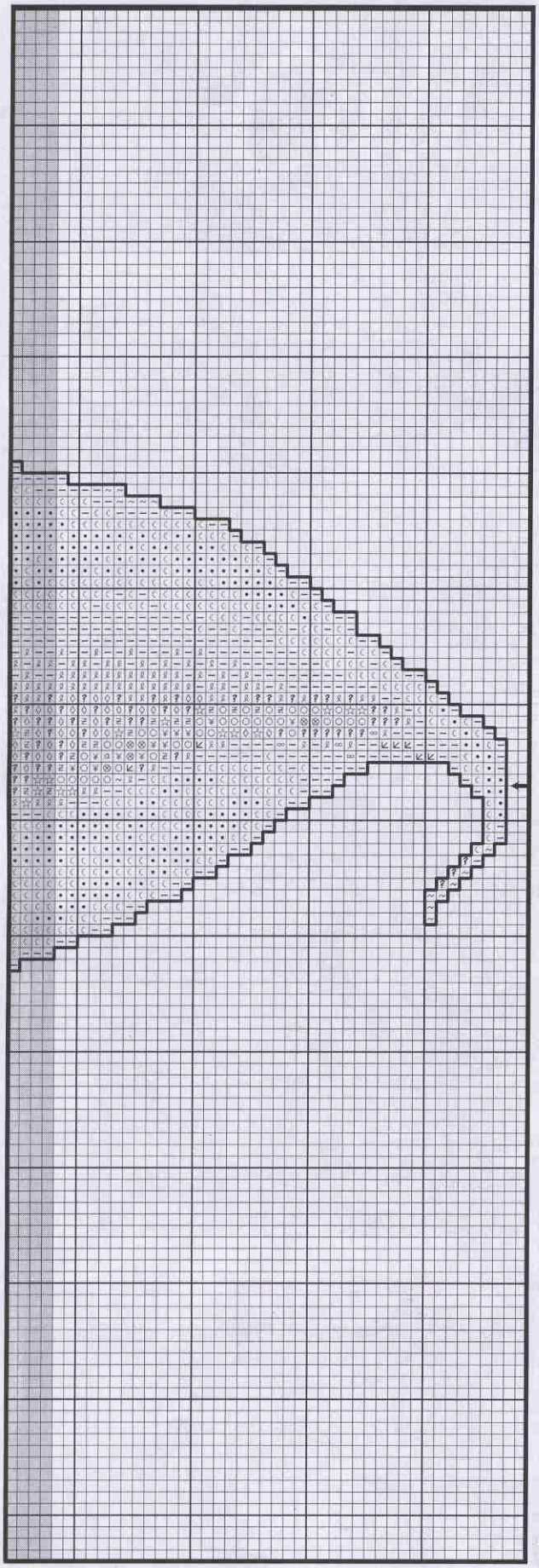


# CALLA LILY

Designed by Sharon Summers

## Materials:

- 11" x 11" piece 28-count coffee bean linen from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery thread**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

***Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| ∞ | 225 | 1026 | shell pink, ul. vy. lt. |
| ∽ | 372 | 887 | mustard, lt. |
| a | 422 | 372 | hazelnut brown, lt. |
| ■ | 640 | 393 | beige gray, vy. dk. |
| • | 647 | 1040 | beaver gray, med. |
| b | 676 | 891 | old gold, lt. |
| ★ | 725 | 305 | topaz; med. lt. |
| ш | 727 | 293 | topaz, vy. lt. |
| ○ | 738 | 361 | tan, vy. lt. |
| ☾ | 746 | 275 | off white |
| ? | 754 | 1012 | peach, lt. |
| @ | 840 | 1084 | beige brown, med. |
| ✱ | 841 | 1082 | beige brown, lt. |
| ◣ | 842 | 1080 | beige brown, vy. lt. |
| ▲ | 3011 | 856 | khaki green, dk. |
| $ | 3012 | 855 | khaki green, med. |
| « | 3013 | 853 | khaki green, lt. |
| ~ | 3033 | 387 | mocha brown, vy. lt. |
| ◊ | 3046 | 887 | yellow beige, med. |
| ℓ | 3047 | 852 | yellow beige, lt. |
| ♥ | 3064 | 883 | desert sand |
| ✚ | 3771 | 882 | terra cotta, ul. vy. lt. |
| ¥ | 3773 | 1008 | desert sand, med. |
| ☆ | 3779 | 868 | terra cotta, ul. vy. lt. |
| – | 3823 | 386 | yellow, ul. pl. |
| £ | 3827 | 311 | golden brown, pl. |
| z | 3856 | 368 | mahogany, ul. vy. lt. |
| ◑ | 3863 | 378 | mocha beige, med. |
| ⊗ | 3864 | 376 | mocha beige, lt. |
| · | blanc | 2 | white |
| | 3790 | 904 | beige gray, ul. dk. |

**Stitch count:** 130H x 125W
**Design size:** 4¾" x 4½"

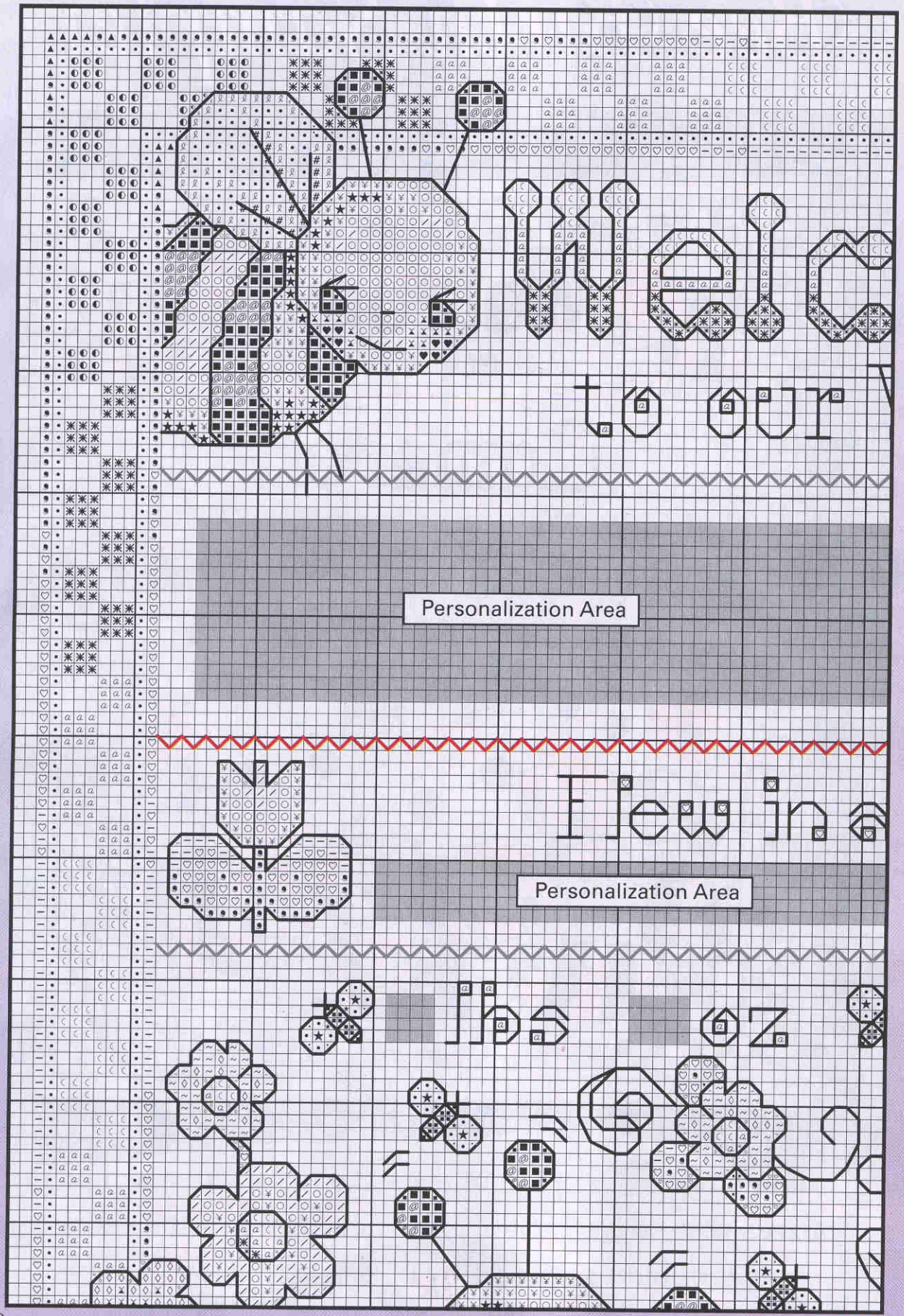
**Instructions:** Cross stitch over one thread, using one strand of floss.

Backstitch over one thread, using one strand 3790/904.

# Bee Birth Sampler

Commemorate the birth of a special baby with a sampler that buzzes with sweet excitement. The sampler is the second in a set of birth samplers by Donna Vermillion Giampa.

## Bee Birth Sampler



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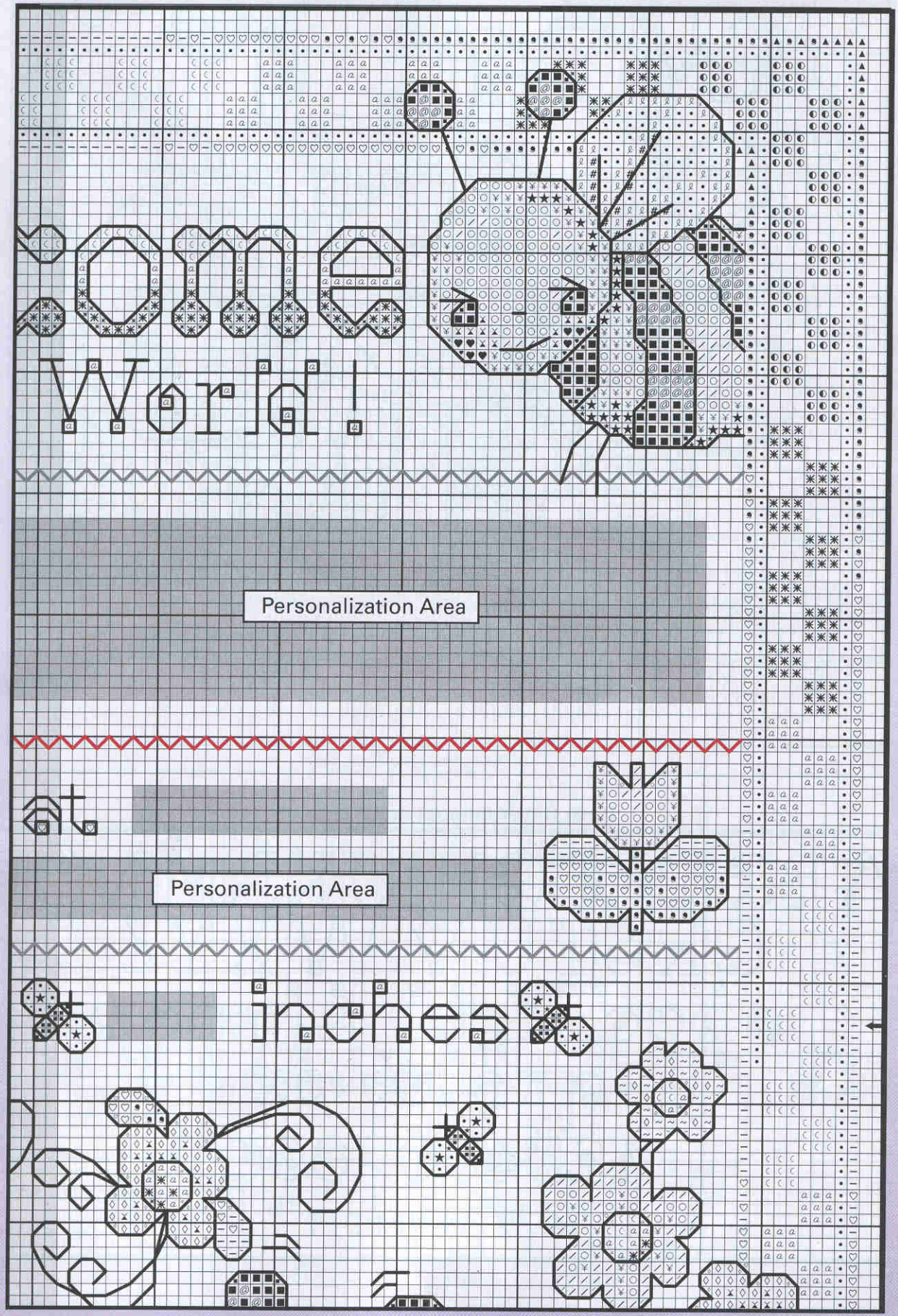

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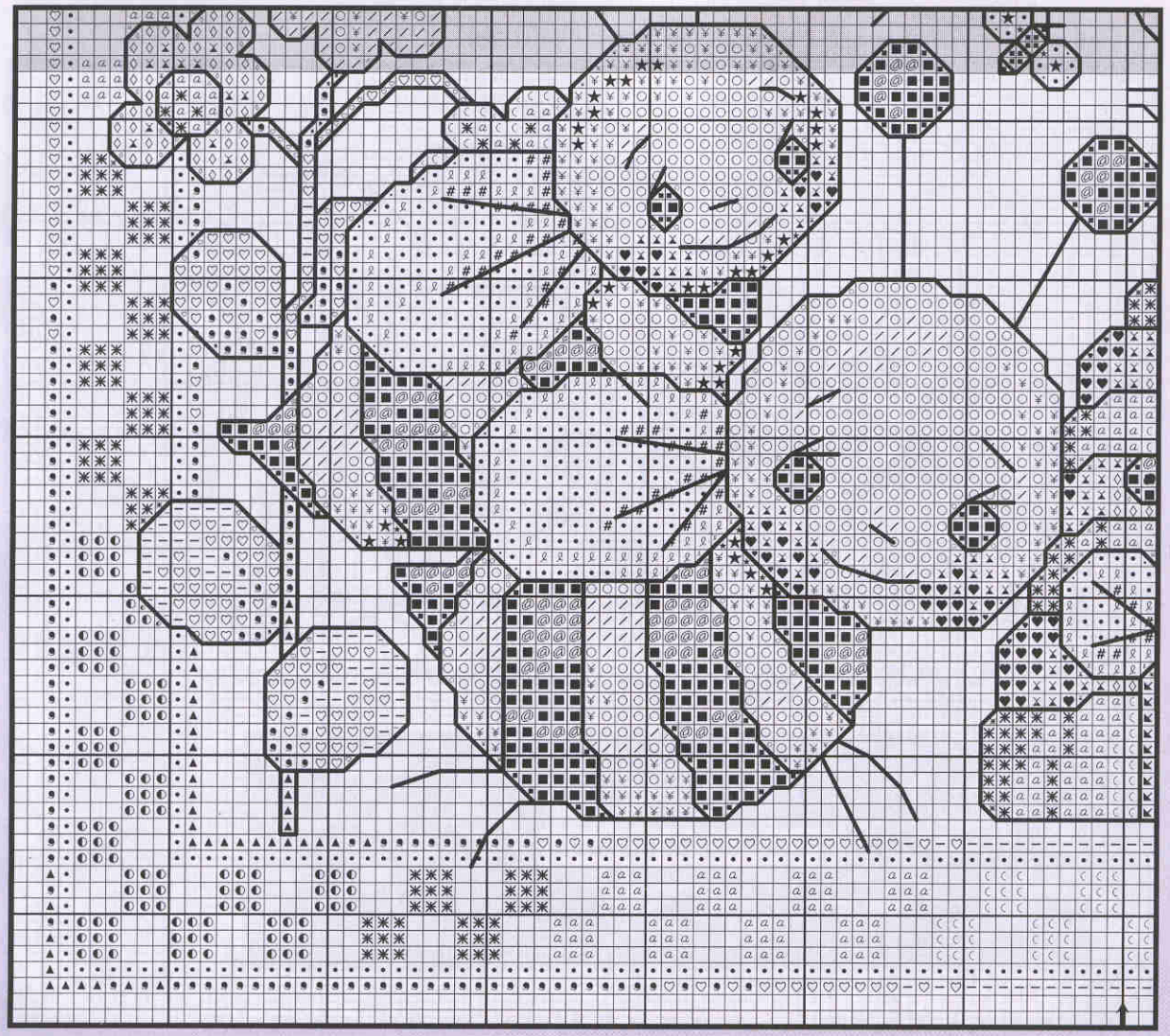
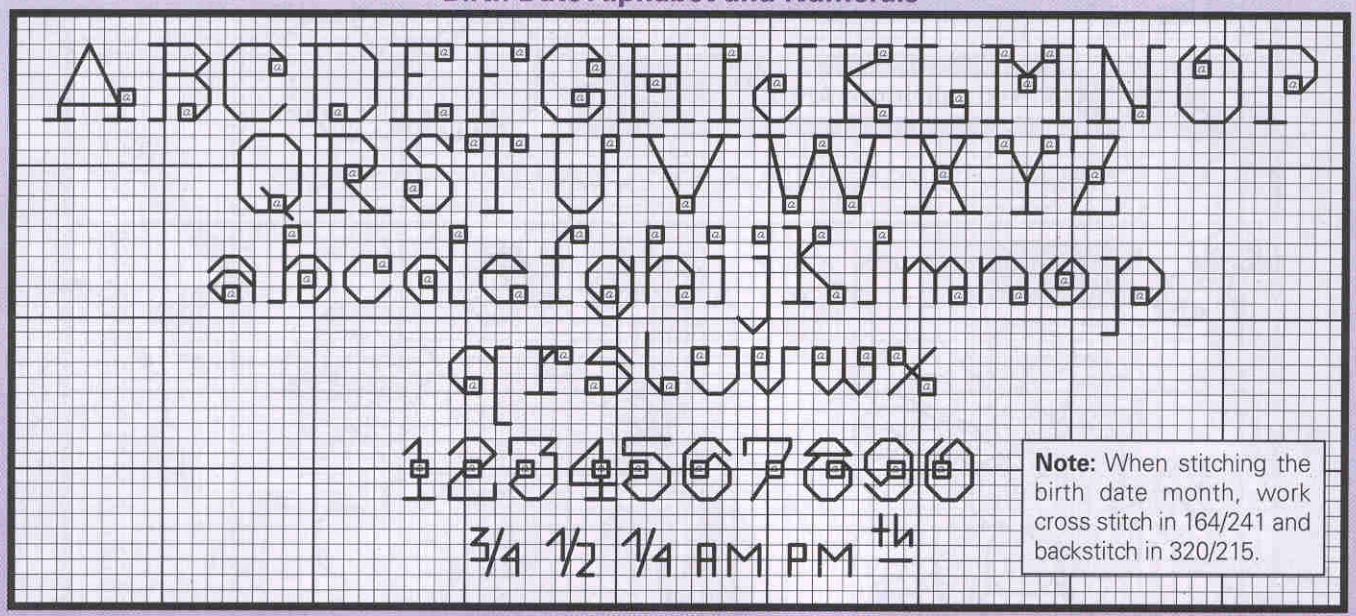


## Birth Date Alphabet and Numerals




**Note:** When stitching the birth date month, work cross stitch in 164/241 and backstitch in 320/215.

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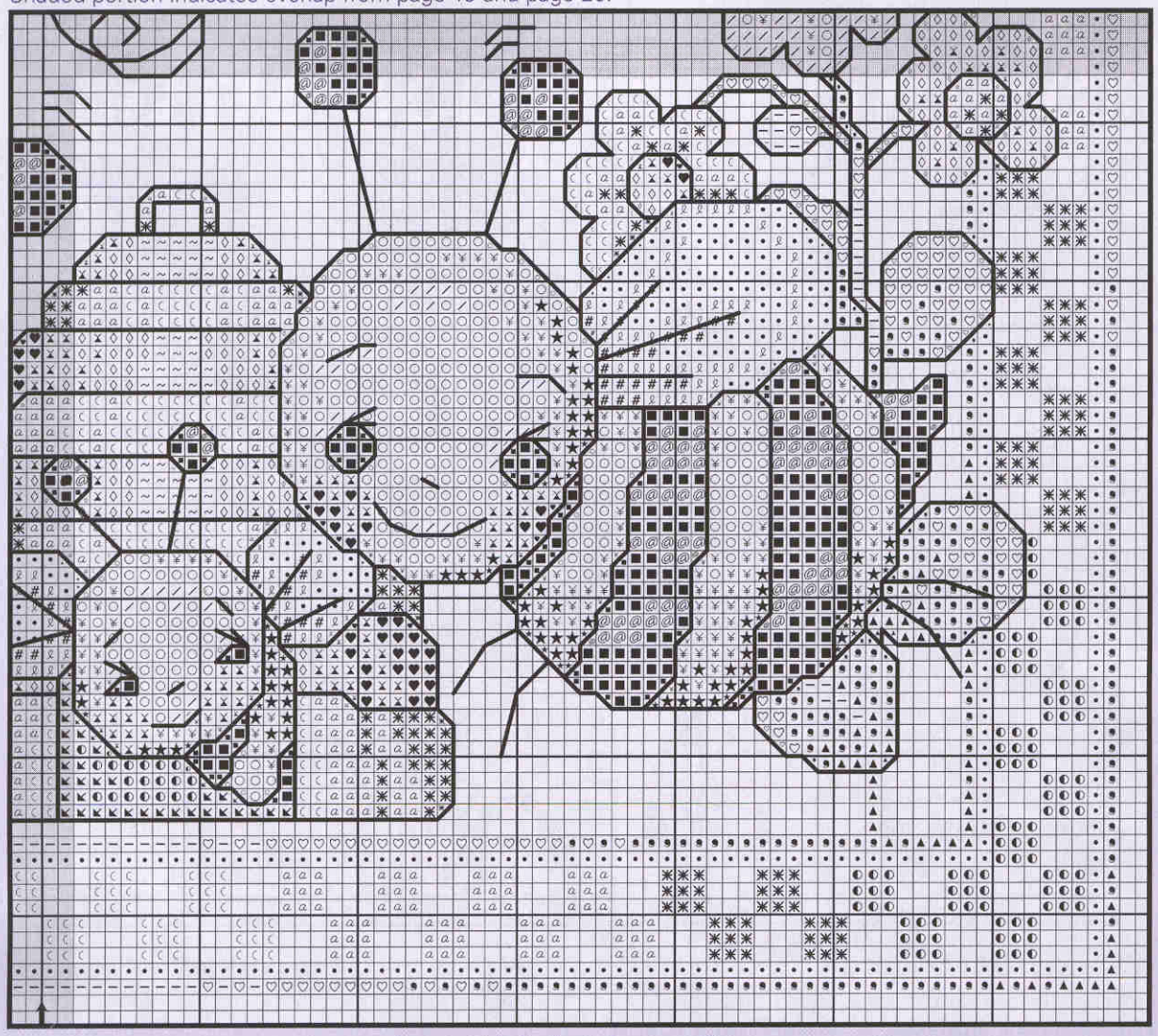
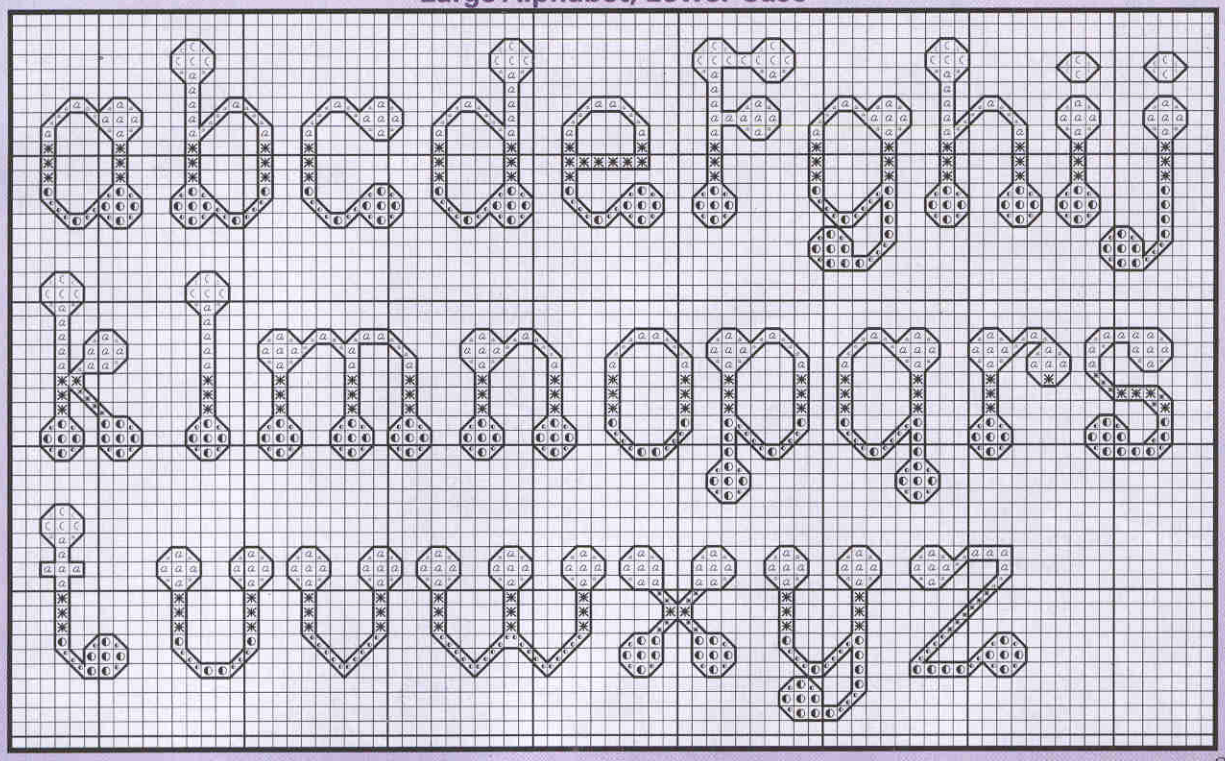
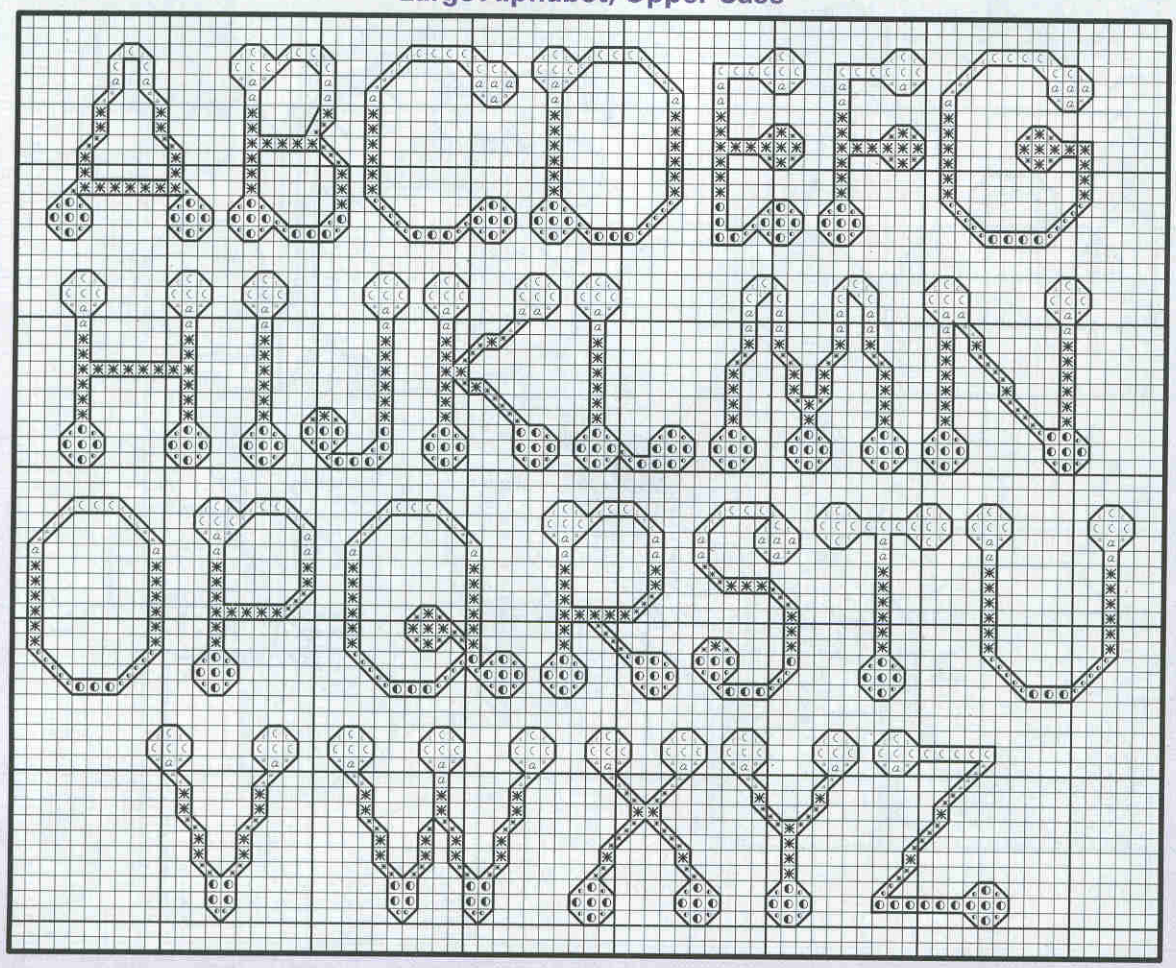


## Large Alphabet, Lower Case



## Large Alphabet, Upper Case



## BEE BIRTH SAMPLER

Designed by Donna Vermillion Giampa of The Vermillion Stitchery

### Materials:

- 18" x 16" piece 28-count white Jazlyn ***or*** 14-count white Aida from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

***Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| ■ | 310 | 403 | black |
| @ | 413 | 236 | pewter gray, dk. |
| • | blanc | 2 | white |
| # | 415 | 398 | pearl gray |
| ℓ | 762 | 234 | pearl gray, vy. lt. |
| ★ | 742 | 303 | tangerine, lt. |
| ¥ | 743 | 302 | yellow, med. |
| ○ | 744 | 301 | yellow, pl. |
| / | 745 | 300 | pale yellow, lt. |
| ♥ | 223 | 895 | shell pink, lt. |
| ⧗ | 224 | 893 | shell pink, vy. lt. |
| ◊ | 225 | 1026 | shell pink, ul. vy. lt. |
| ~ | 819 | 271 | baby pink, lt. |
| ▲ | 320 | 215 | pistachio green, med. |
| ๑ | 368 | 214 | pistachio green, lt. |
| ♡ | 164 | 241 | forest green, lt. |
| – | 369 | 1043 | pistachio green, vy. lt. |
| ◤ | 550 | 101 | violet, vy. dk. |
| ◐ | 208 | 110 | lavender, vy. dk. |
| ✳ | 209 | 109 | lavender, dk. |
| a | 210 | 108 | lavender, med. |
| ☾ | 211 | 342 | lavender, lt. |
| | 3722 | 1027 | shell pink, med. |

**Stitch count:** 163H x 136W
**Design size:** 11¾" x 9¾"

**Instructions:** Cross stitch over two threads on Jazlyn or one square on Aida, using two strands of floss. Work partial stitches where small symbols appear, using two strands of floss.

Backstitch over two threads on Jazlyn or over one square on Aida where heavy lines appear, using one strand of floss.

Personalize with name, date, and birth statistics, using accompanying alphabets.

### Backstitch instructions:

| | | |
|---|---|---|
| blanc | 2 | highlights in eyes |
| 310 | 403 | bees' eyes, noses, mouths, heads, antennae, bodies, spots, and legs; lines above antennae |
| 413 | 236 | large bees' wings |
| 742 | 303 | zig-zag lines (gray lines), small bee wings, yellow stripes on small bees, yellow flowers |
| 3722 | 1027 | outline of pink portion of beehive |
| 223 | 895 | pink flowers, center of purple flower |
| 224 | 893 | zig-zag line (red lines) |
| 550 | 101 | small lettering (birth date day and year; numerals for time, date, pounds, ounces, and inches) |
| 320 | 215 | leaves, stems, vines, remaining lettering |
| 208 | 110 | outline of purple portion of beehive; center of pink flowers; purple flowers |
| 209 | 109 | center of yellow flowers |

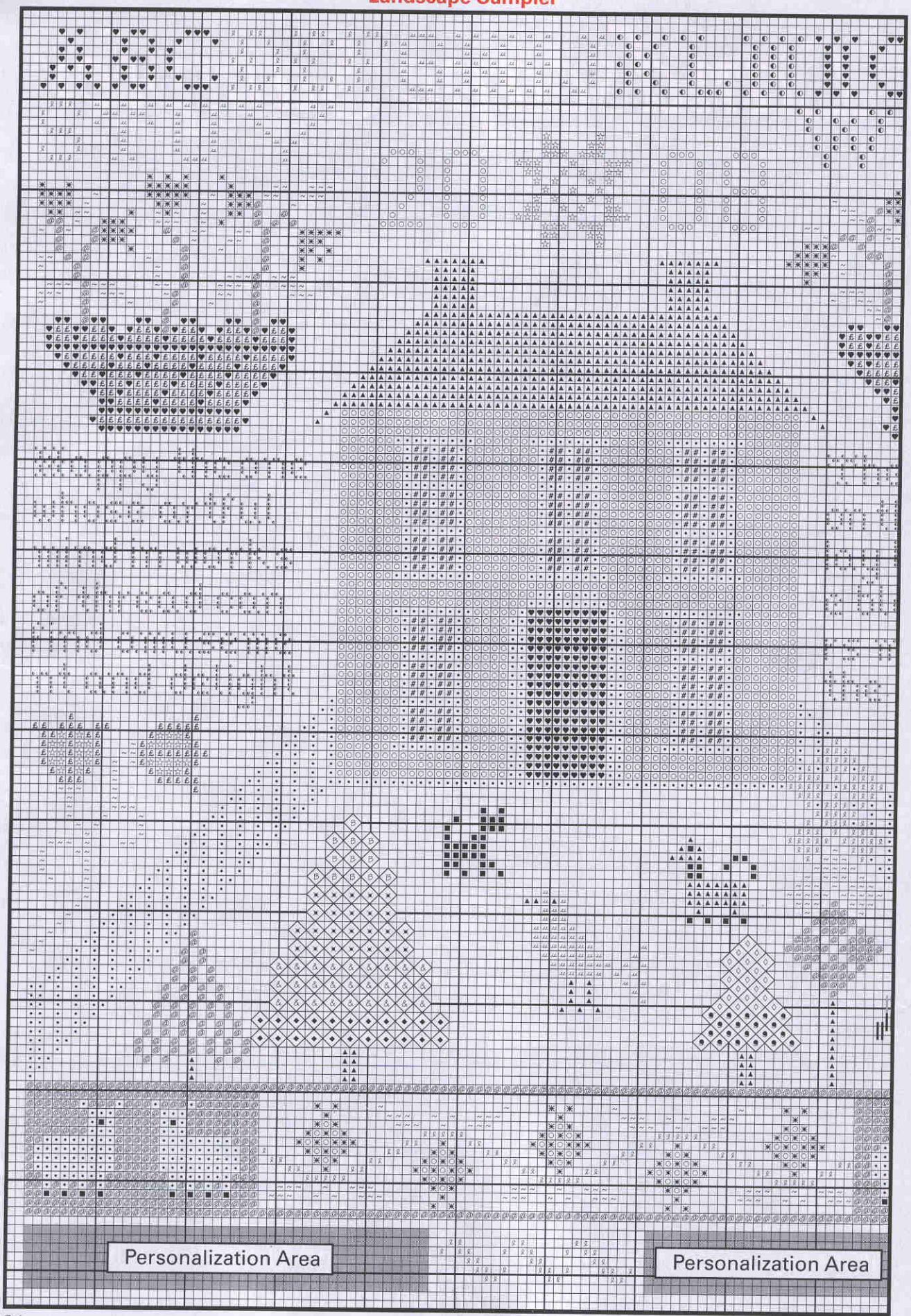
Stitched by Pat Turner

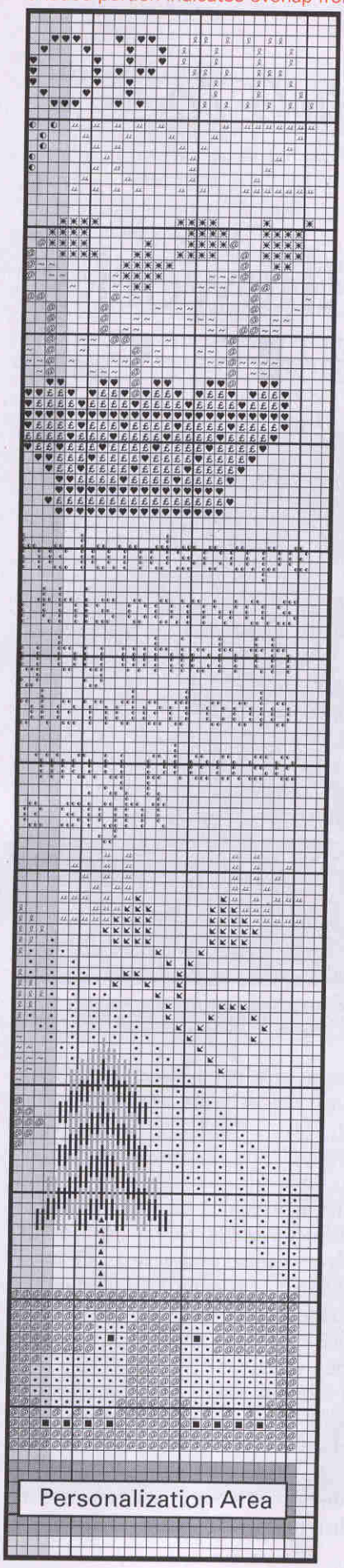
# Landscape Sampler

ABCDEFGHIJKLMNOPQR
STUV
WXYZ
2008
Happy the one whose artful mind in works of thread can find amusement and delight
The landscape on this canvas lay by which the blended colors may please the sight
PHYLLIS HOFFMAN

A dog, a cat, four sheep, and a bird dot the landscape surrounding this quaint colonial home. Designed in traditional sampler style, it incorporates diamond eyelet, queen, and Florentine stitches to provide a bit of texture within the idyllic scene.

# Landscape Sampler






# LANDSCAPE SAMPLER

Designed by Phyllis Hoffman

**Stitch count:** 140H x 119W
**Design size:** 8¾" x 7½"

## Materials:

- 16" x 15" piece 32-count clay Belfast® linen from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 62.

**Refer to color code.

| | DMC® | Anchor® | |
|---|---|---|---|
| · | 3866 | 926 | mocha brown, ul. vy. lt. |
| ▲ | 801 | 359 | coffee brown, dk. |
| @ | 937 | 268 | avocado green, med. |
| ๑ | 937 | 268 | avocado green, med. (queen stitch) |
| & | 937 | 268 | avocado green, med. (diamond eyelet) |
| ~ | 3052 | 844 | green gray, med. |
| ✖ | 3052 | 844 | green gray, med. (diamond eyelet) |
| ℓ | 3012 | 855 | khaki green, med. |
| ◊ | 3012 | 855 | khaki green, med. (queen stitch) |
| ß | 3012 | 855 | khaki green, med. (diamond eyelet) |
| ♥ | 924 | 851 | gray green, vy. dk. |
| ◆ | 924 | 851 | gray green, vy. dk. (diamond eyelet) |
| # | 317 | 400 | pewter gray |
| ■ | 3799 | 236 | pewter gray, vy. dk. |
| ◣ | 934 | 862 | black avocado green |
| ⩊ | 926 | 850 | gray green, med. |
| ◐ | 347 | 1025 | salmon, vy. dk. |
| ✳ | 350 | 11 | coral, med. |
| ○ | 3778 | 1013 | terra cotta, lt. |
| £ | 3829 | 901 | old gold, vy. dk. |
| ☆ | 3852 | 306 | straw, vy. dk. |

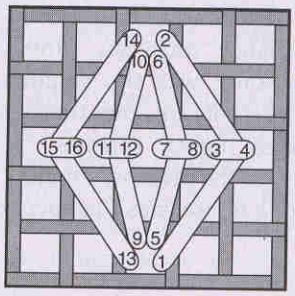
**Instructions:** Cross stitch over two threads, using two strands of floss. Cross stitch over one thread where small symbols appear for verse, using one strand 347/1025.

Work diamond-eyelet stitch over four threads, using one strand of floss and pulling each leg of stitch gently to open hole in center of stitch. (**Note:** Outline indicates stitch placement only and is not to be backstitched.)

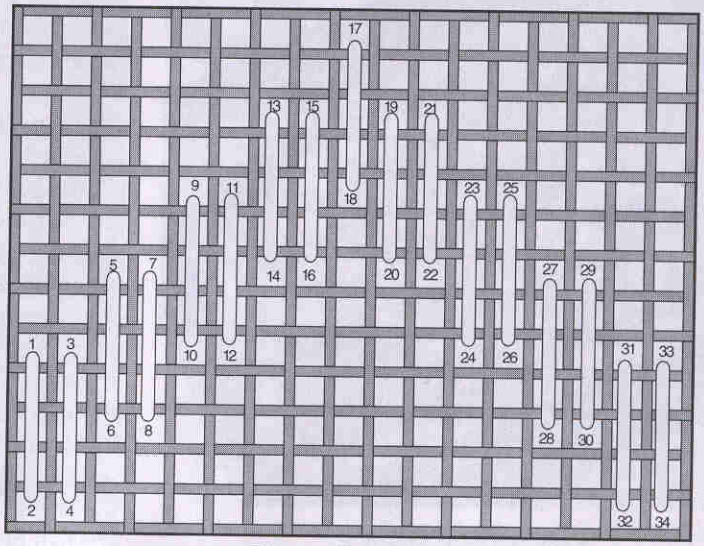
Work queen stitch over four threads, using one strand of floss and pulling each leg of stitch gently to open hole at top and bottom of stitch. (**Note:** Outline indicates stitch placement only and is not to be backstitched.)

Work Florentine stitch over four threads where gray lines appear for tree in bottom-right corner, using two strands 3052/844. Work Florentine stitch over four threads where black lines appear, using two strands 934/862.

Personalize, if desired, using provided alphabet and two strands 924/851.




**Queen Stitch**




**Florentine Stitch**

# From Crosswords to Cross Stitches

## Primrose Needleworks

Long before Liz Gorski became a cross stitcher, her life was filled with grid lines, boxes, and charted letters. A proud New Yorker, Liz earns her living creating crossword puzzles for *The New York Times* and other newspapers. Cross stitch, however, is her newest passion.

"A friend taught me how to cross stitch on a beautiful Sunday afternoon in Riverside Park, on September 9, 2001. Two days later, our world changed. For months after September 11, I was unable to sleep, read, or even practice," says Liz, who is also a freelance musician. "Interestingly, cross stitch was the singular tactile activity that got me through many sleepless nights. Perhaps the simple beauty of the process, stitching a small tree or a house, was therapeutic."

Catty Corners

Colette's Dog Sampler

A lifelong machine and hand-sewer, Liz already possessed the patience and diligence needed to master the art of cross stitch. "My mother is a seamstress. From day one, I saw her do all manner of stitching—from sewing tailored suits, to hand embroidery and knitting. I learned a lot by simply watching her work. If a seam didn't lie correctly, Mom would calmly rip out the stitches and re-stitch it over and over again, until it was properly done. That taught me about the importance of 'frogging without guilt'—that mistakes are a critical part of the creative process."

Liz's design style, which she describes as "very geometric," reflects a love of squares and puzzles that she inherited from her father, who was a young Army Morse code operator and cryptologist during World War II. "He taught me a few words in code, and we'd tap out messages to each other on the kitchen table, much to the chagrin of my mother. It drove her crazy!"

Liz is also fond of wordplay, obvious in *Catty Corners*, which combines the classic rebus crossword form with cross stitch. "It suggests a double-wordplay: the cats are literally in the 'corner' of the piece, and they are 'catty corner' to each other. It also shows cat positions based on feline movements I've noticed in my own cat, Mischa," she explains.

"All my design work, be it crosswords or needlework, is influenced by my immediate surroundings," Liz explains. "For example, the three ducks in *Decoy Squad* were based on a trio of ducks in the Central Park Meer. I keep an 'idea board' on the wall in my study. I post ideas and sketches on the board, and let them percolate for a while; when I feel an idea is ready for charting, I remove it from the idea board and start working. My philosophy is 'stitch what you know.'"

Although she loves linen and overdyed fabrics and flosses, "I do, however, still have a place in my heart for Aida cloth. It's my first 'stitching' canvas, from a kit, and I really liked the samplers I stitched on Aida. It's a great fabric, especially when used as an 'on-ramp' for new stitchers."

Cross stitch brings with it other perks, as well, Liz has discovered. "Stitching has solved my 'guilt' issues connected to watching television; I rarely watch TV without some stitching in hand. I was tempted to call my design business 'After Midnight,' because most of my stitching takes place after 12 a.m.," she says. Instead, Liz, a violist who plays in string quartets, chose to name her design company "Primrose Needleworks," in part to honor William Primrose, the great Scottish violist and teacher.

Cross stitching has also brought Liz into a new segment of the sewing scene within New York City. "I belong to

Luv Letters

Thimble Abundance

a stitching group called the Metrostitchers which meets at people's homes, or at stitching-friendly public spaces throughout the boroughs. My favorite meeting spot is The Cloisters Museum (part of the Metropolitan Museum of Art) uptown, with its important collection of medieval tapestries. I like meeting new stitchers; I believe that stitching choices are a window to one's soul," she says.

Her work as crossword puzzle designer also brings her an occasional brush with greatness. "Last fall, I was asked to construct the grid for a celebrity puzzle published by the online version of *The New York Times*, and it featured Martha Stewart as the guest clue writer. Gosh, it was a thrill to share a byline with Martha! She's a really good clue writer.

"And last summer, 20th Century Fox asked me to make an original set of puzzles for use in a film starring Sandra Bullock. In the film, Sandra plays a crossword puzzle constructor. The puzzles will be part of the set design. I was excited to do the project because—finally!—a female crossword constructor was being played by a smart, funny, sexy actress," Liz says.

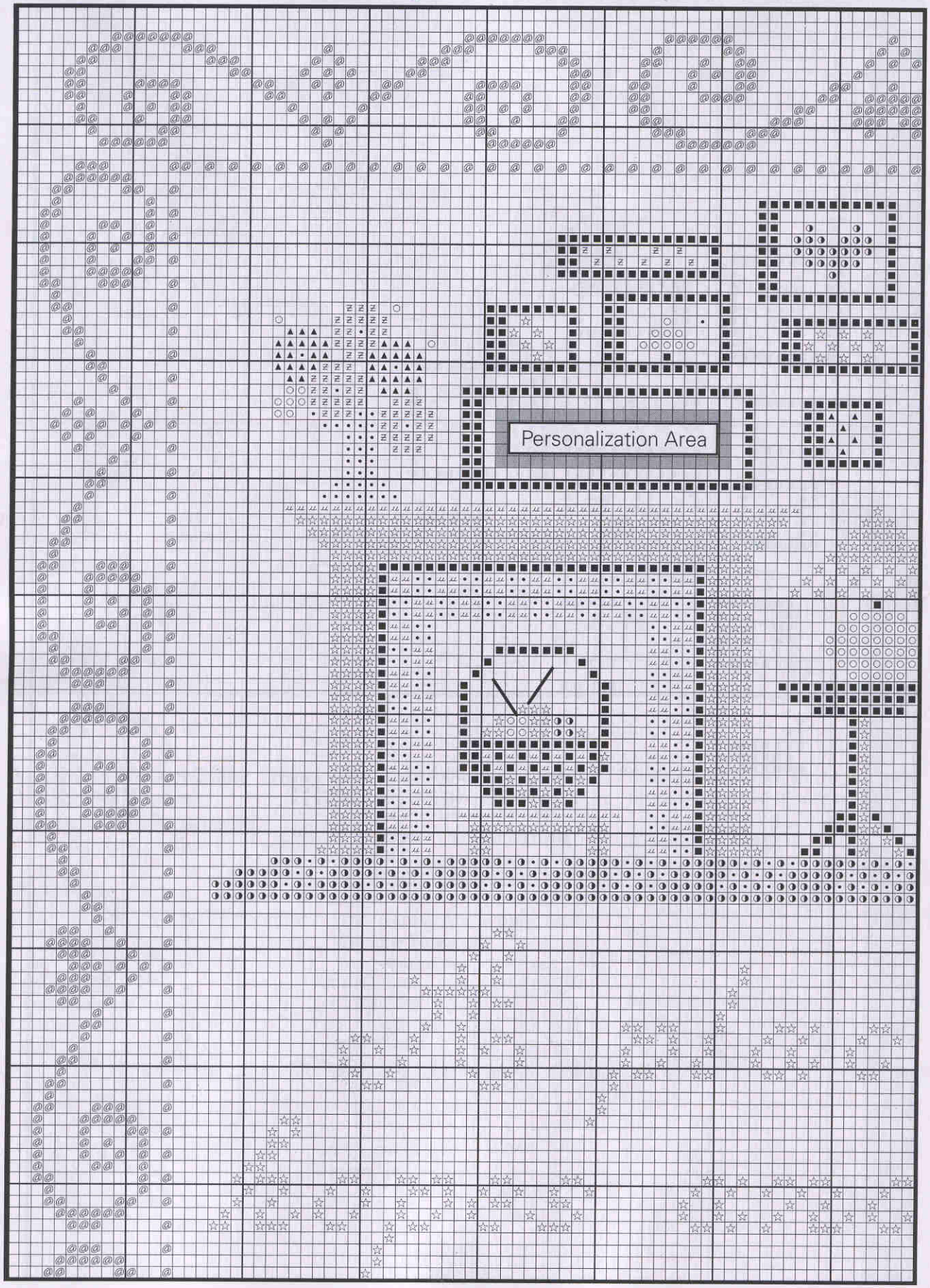
For those interested in seeing Liz's crossword work on the silver screen, *All About Steve* will debut later in 2008. The movie inspired *Coffee Crossword*, Liz's current design. "It's all about coffee, my favorite drink, and it's based on one of the crossword designs I made for the Sandra Bullock film."

When she's not designing crosswords or cross stitch, Liz enjoys playing the blues guitar ("I'm taking lessons and loving it!") and taking flamenco dance classes, as time permits. She's also a sports enthusiast. "I love football, and I'm a Giants fan. During this past Super Bowl, I found myself spiking embroidered pillows on the living room floor! Who says that stitching isn't a contact sport?"

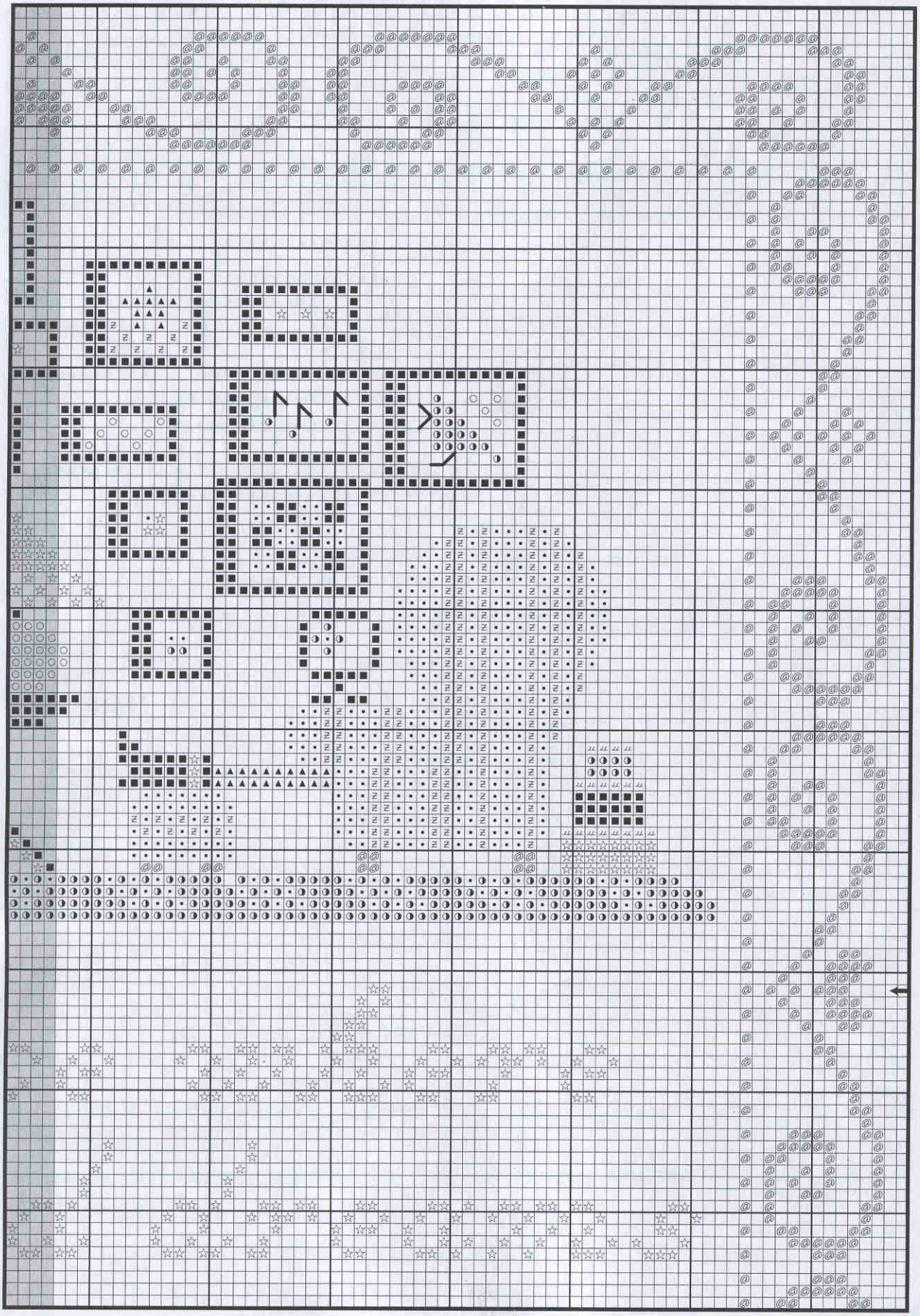
To view more of Liz's designs, visit *www.primroseneedleworks.com*. Liz may be contacted via e-mail at *egorski333@gmail.com*, or at 420 Riverside Dr., No. 10G, New York, New York 10025.

# A Stitching Room of One's Own

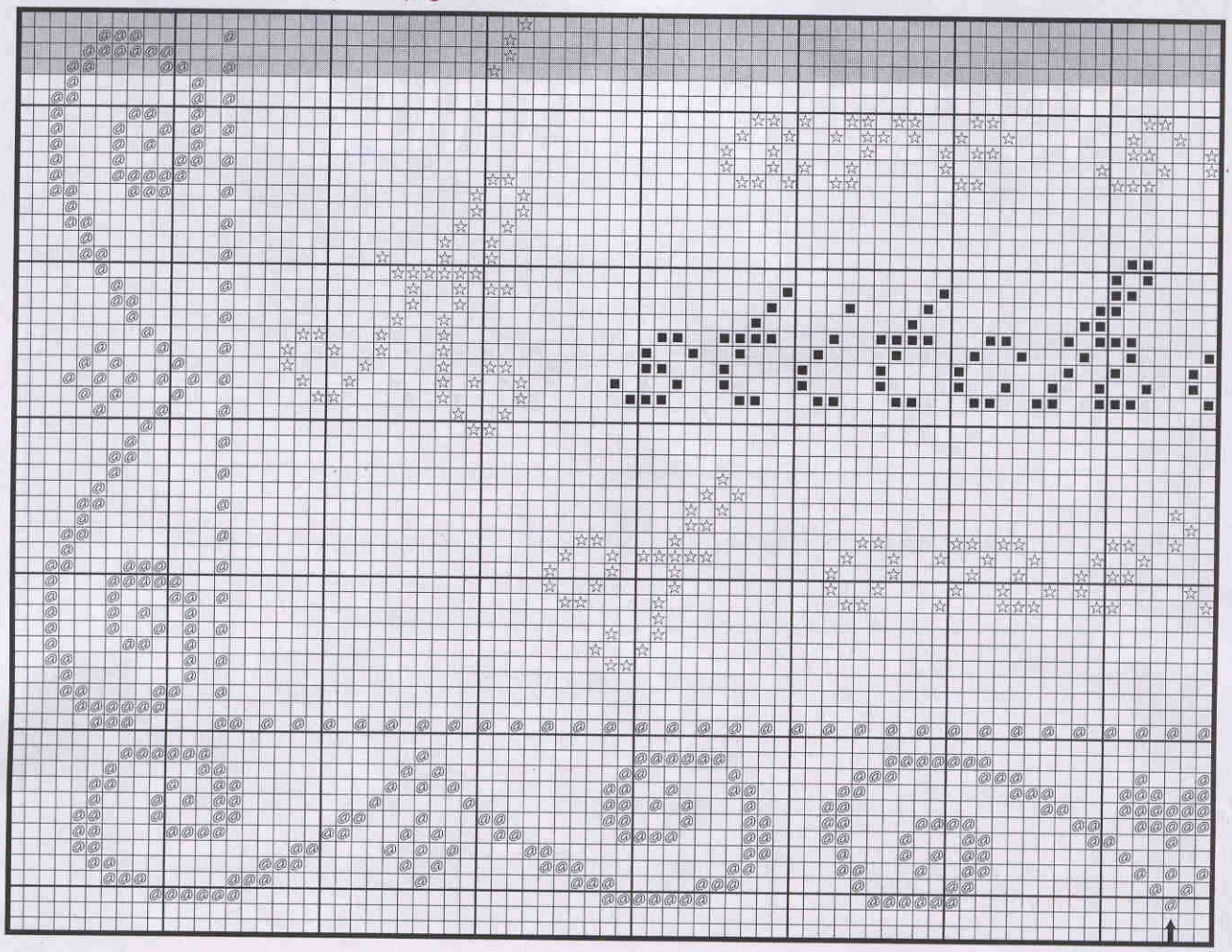
According to Elizabeth Gorski, her inspiration for this design comes from Virginia Woolf's *A Room of One's Own*, in which Woolf argued that "a woman must have money and a room of her own if she is to write fiction." The same applies to this "stitching room of one's own," she says; it is a special place where needlework is created.


Personalization Area

Shaded portion indicates overlap from previous page.



Shaded portion indicates overlap from page 29.



## A STITCHING ROOM OF ONE'S OWN

Designed by Elizabeth Gorski
of Primrose Needleworks

### Materials:

- 16" x 15" piece 32-count Examplar linen from Lakeside Linens*
- One skein each The Gentle Art Sampler Threads™**
- One skein each The Gentle Art Simply Shaker Sampler Threads™**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

***Refer to color code.*

### The Gentle Art Sampler Threads™

DMC® Alternatives Listed in Parentheses

| | | |
|---|---|---|
| ☆ | 0560 (435) | nutmeg |
| ▲ | 0260 (825) | presidential blue |
| ■ | 0510 (434) | cinnamon |
| ᴢ | 0870 (340) | sugarplum |

### The Gentle Art Simply Shaker Sampler Threads™

DMC® Alternatives Listed in Parentheses

| | | |
|---|---|---|
| @ | 7041 (611) | apple cider |
| ○ | 7028 (522) | grape leaf |

### DMC® Anchor®

| | | | |
|---|---|---|---|
| ◑ | 221 | 897 | shell pink, vy. dk. |
| ⩊ | 3864 | 376 | mocha beige, lt. |
| · | 712 | 926 | cream |

**Stitch count:** 159H x 144W
**Design size:** 10" x 9"

**Instructions:** Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using two strands of floss.

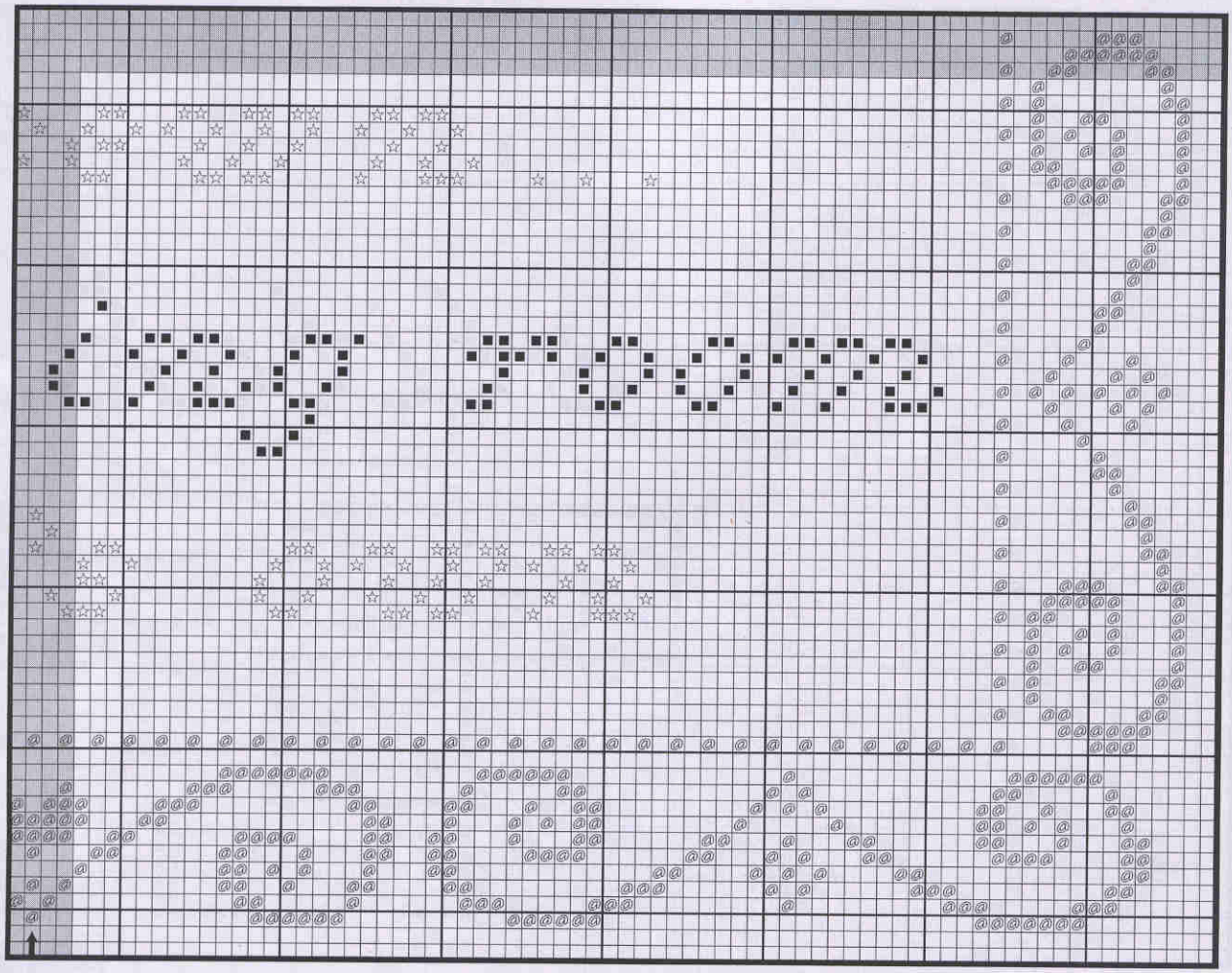
Work straight stitch for knitting needles, using two strands 0510.

Personalize with initials where shaded box appears, using accompanying alphabet.

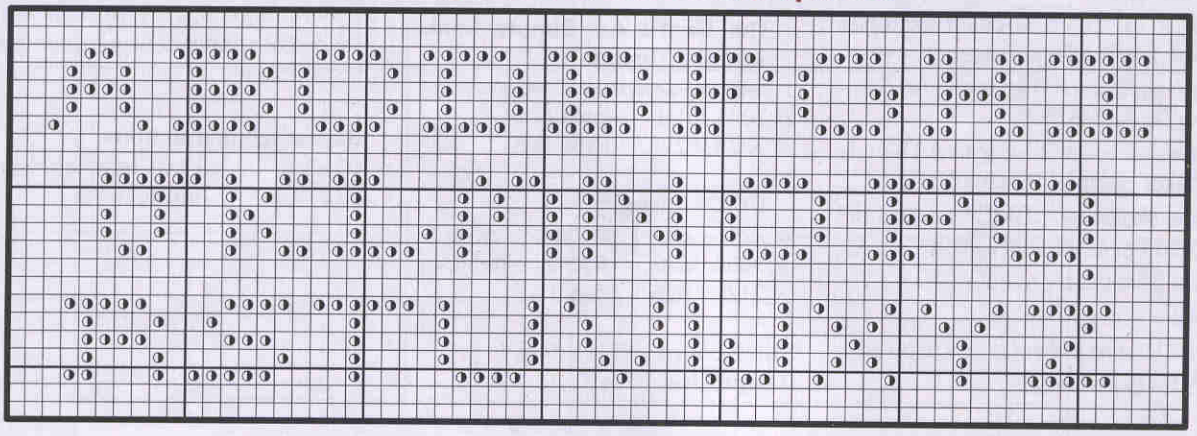
### Backstitch instructions:

| | | |
|---|---|---|
| 0510 | | bird's beak and legs |
| 221 | 897 | music notes |

Shaded portion indicates overlap from page 30 and page 31.



## A Stitching Room of One's Own, Alphabet



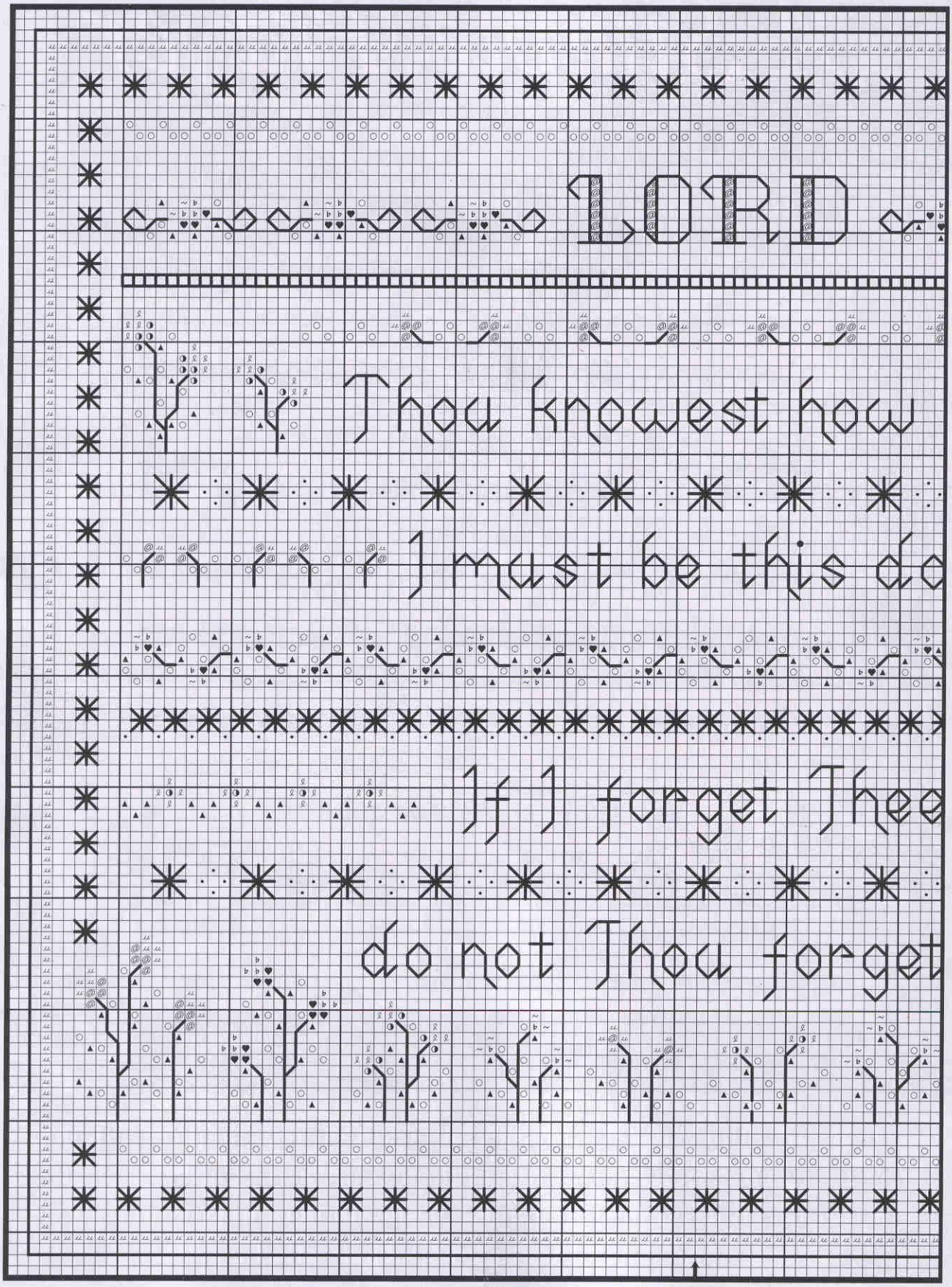
# A Simple Prayer

**Special Materials Kit Available**

See page 48 for ordering information.

The prayer that Sir Jacob Astley offered before going to battle in 1642 remains equally powerful in the twenty-first century. Here the prayer is rendered in soft shades of silk and complemented by a sprinkling of textured specialty stitches.

## A Simple Prayer



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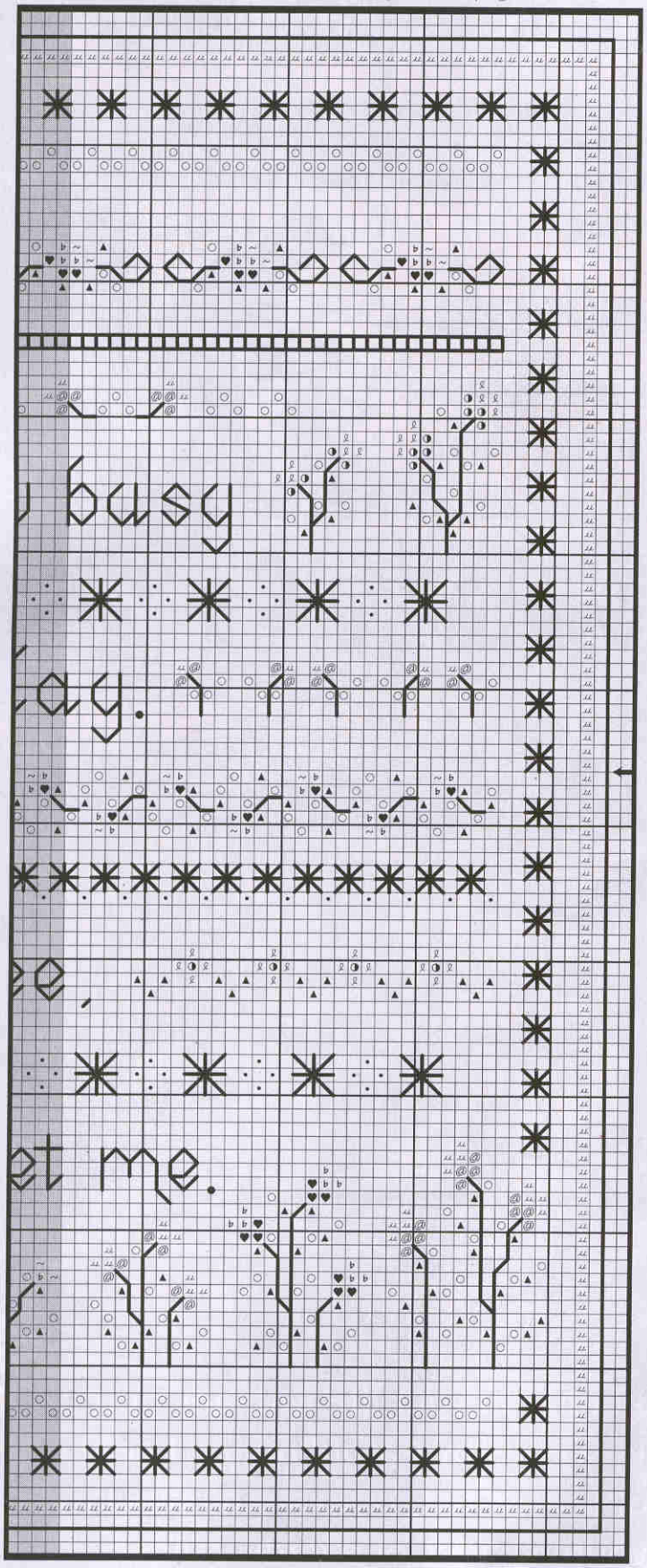



# A SIMPLE PRAYER

Designed by Cathy Bussi

## Materials:

- 14" x 15" piece 28-count white Jobelan ***or*** 14-count white Aida from Wichelt Imports, Inc.*
- One skein each Kreinik Silk Mori™ silk embroidery floss**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

***Refer to color code.*

**Kreinik Silk Mori™**

**DMC® Alternatives Listed in Parentheses**

| | | | |
|---|---|---|---|
| ~ | 3011 | (761) | coral, vy. pl. |
| ♭ | 3044 | (3354) | Dresden rose, med. |
| ♥ | 3045 | (962) | Dresden rose, med. dk. |
| ○ | 4163 | (564) | Victorian green, lt. |
| ▲ | 4164 | (3817) | Victorian green, med. |
| · | 5091 | (775) | ice blue |
| ⩍ | 5203 | (162) | periwinkle, lt. |
| @ | 5204 | (155) | periwinkle, med. |
| ℓ | 6104 | (153) | lavender, med. |
| ◑ | 6106 | (553) | lavender, dk. |
| | 5055 | (3838) | slate blue, med. dk. |
| | 4034 | (501) | Kelly green, med. |

**Stitch count:** 110H x 122W
**Design size:** 7⅞" x 8¾"

**Instructions:** Cross stitch over two threads on linen or over one square on Aida, using two strands of floss. Work partial stitches where small symbols appear.

Backstitch over two threads on linen or over one square on Aida, using one strand of floss.

Work French knot where ● appears in lettering, using one strand 5055 and wrapping floss around needle once.

Work four-sided stitch over two threads, using one strand 5091.

Work Algerian eye stitch over four threads on linen or over two squares on Aida where small ✳ appears, using two strands 5091 and pulling each leg gently to open center of stitch. Work Algerian eye stitch over six threads on linen or over three squares on Aida where large ✳ appears, using two strands 5091 and pulling each leg gently to open center of stitch.

**Backstitch instructions:**

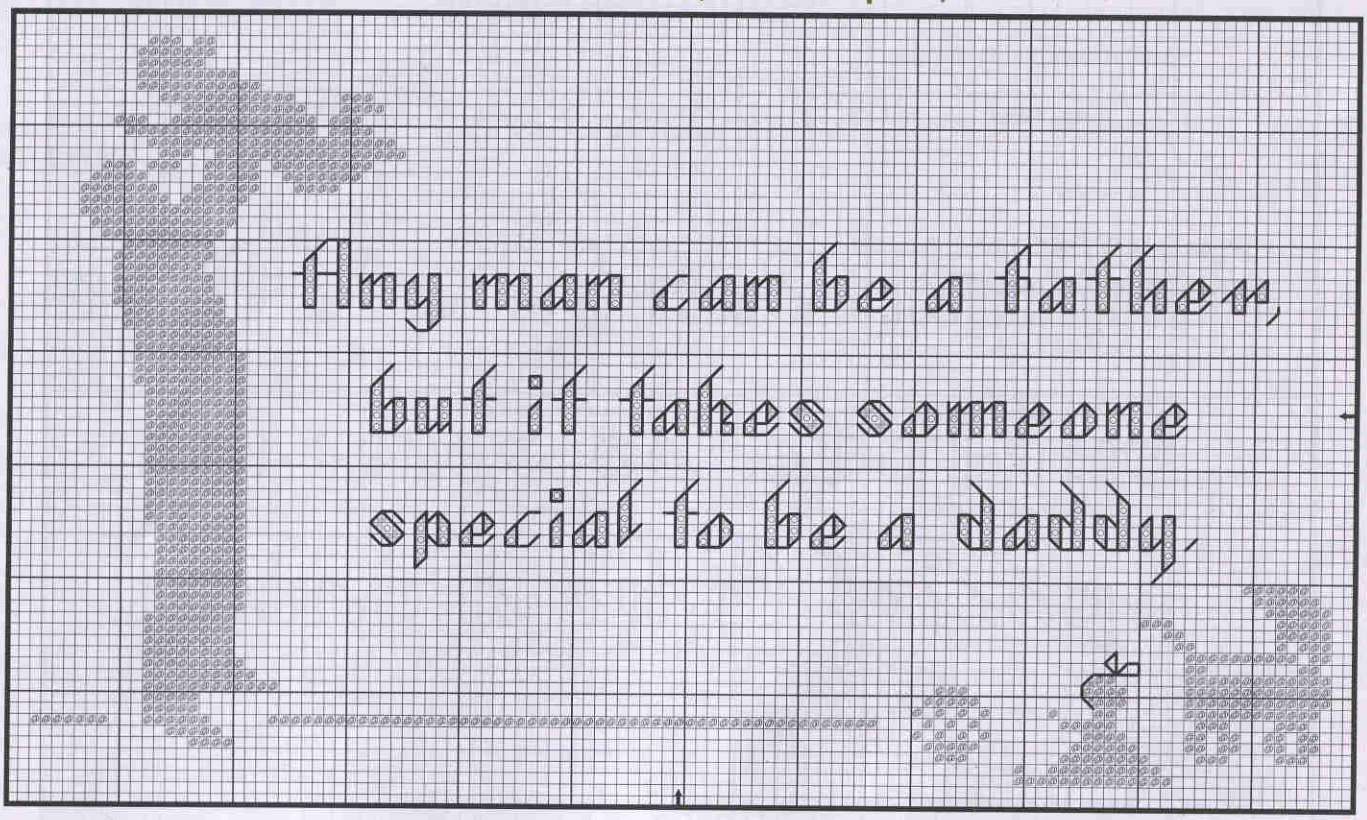
| | |
|---|---|
| 4034 | vines and stems |
| 5055 | lettering |
| 5204 | outermost border |

# A Salute to Fathers

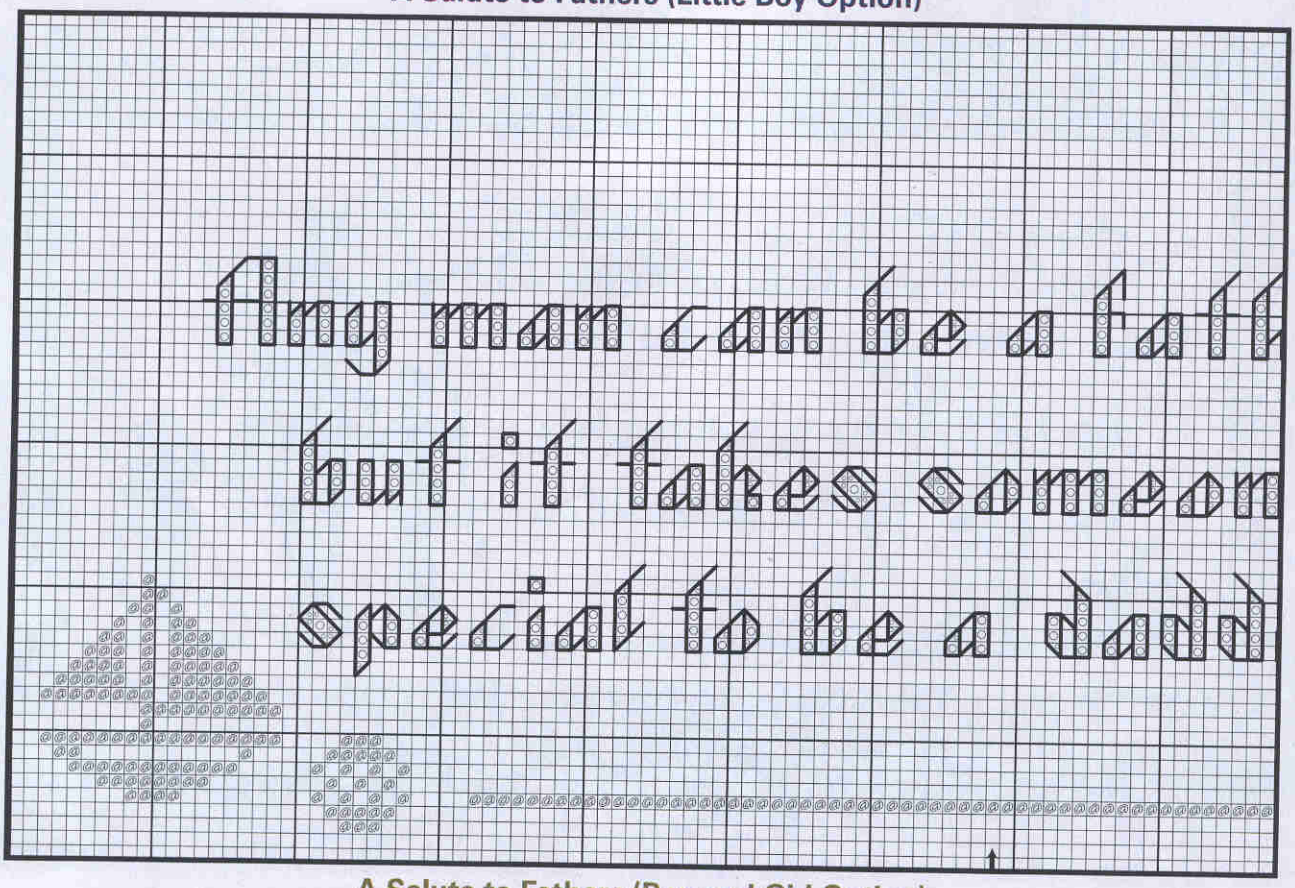
any man can be a father,
but it takes someone
special to be a daddy
any man can be a father,
but it takes someone
special to be a daddy

Celebrate the beloved father in your life with any of these three monochromatic scenes by Carol Emmer. Use the recommended shades of floss listed, or experiment with one or two of your favorite shades of overdyed floss.

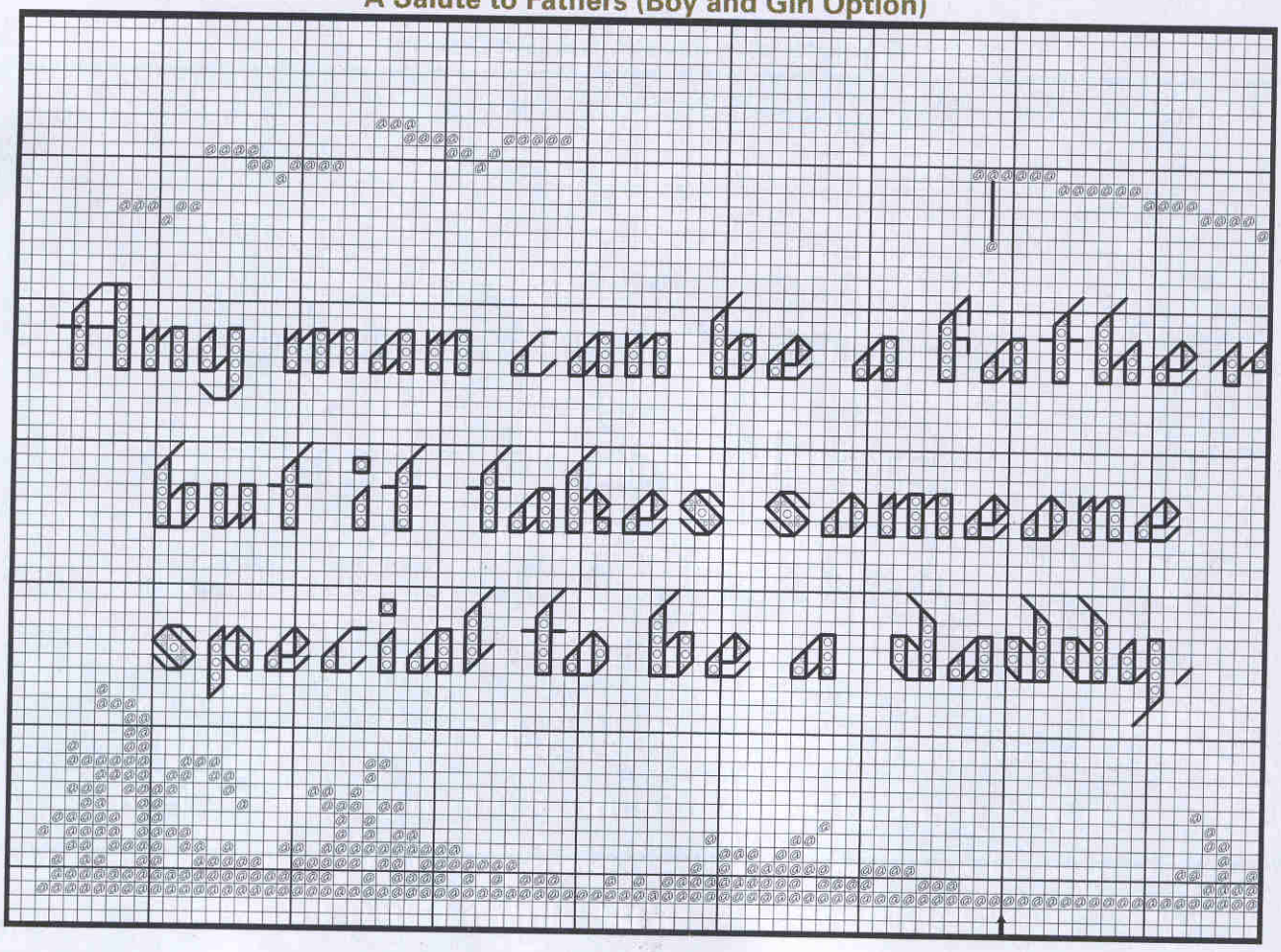
## A Salute to Fathers (Little Girl Option)



## A Salute to Fathers (Little Boy Option)




## A Salute to Fathers (Boy and Girl Option)



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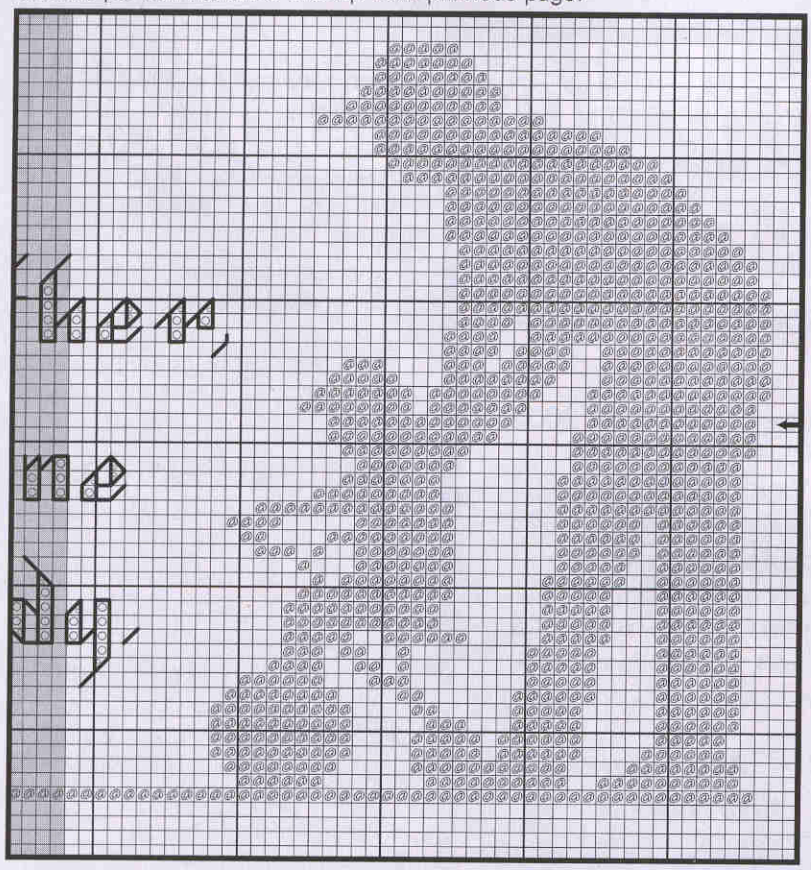
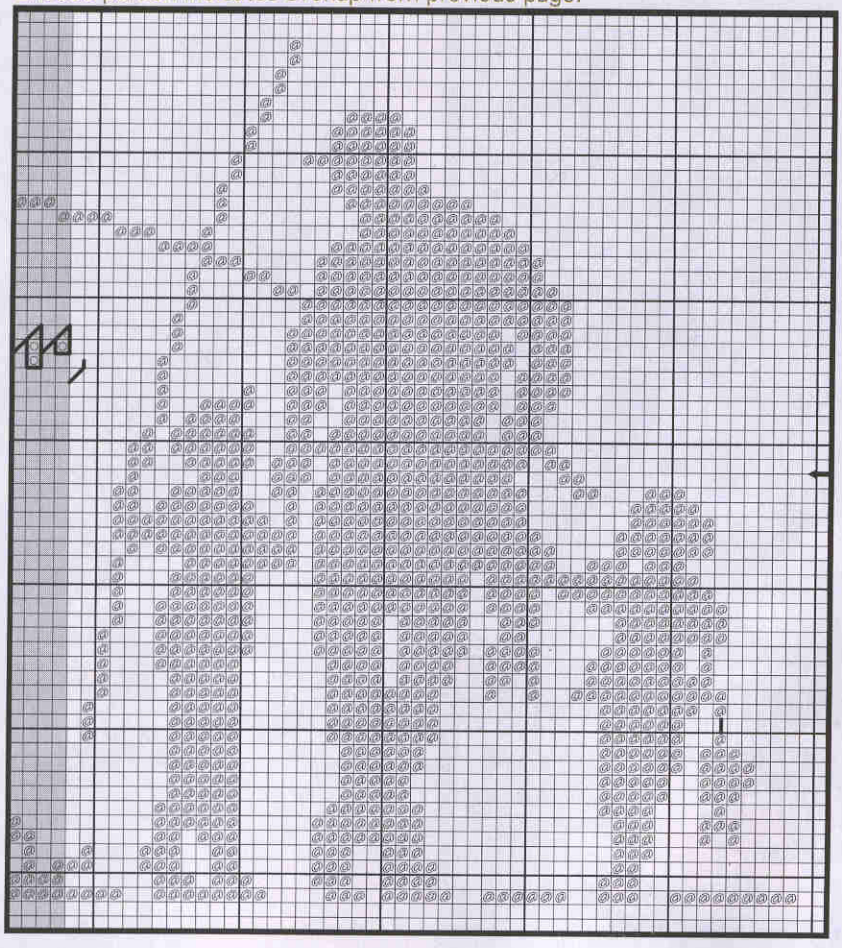


Shaded portion indicates overlap from previous page.



## A SALUTE TO FATHERS (LITTLE GIRL OPTION)

Designed by Carol Emmer
of Carol Emmer Designs

### Materials:

- 11" x 14" piece 28-count putty Cashel® linen from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

**Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| @ | 3051 | 845 | green gray, dk. |
| ○ | 3052 | 844 | green gray, med. |

**Stitch count:** 66H x 115W
**Design size:** 4 3/4" x 8 1/4"

**Instructions:** Cross stitch over two threads on linen, using two strands of floss.

Backstitch over two threads on linen, using one strand of floss.

**Backstitch instructions:**

| | | |
|---|---|---|
| 3051 | 845 | doll face and bow |
| 3052 | 844 | lettering |

Stitched by Wava Harbison

## A SALUTE TO FATHERS (LITTLE BOY OPTION)

Designed by Carol Emmer
of Carol Emmer Designs

### Materials:

- 10" x 16" piece 28-count antique ivory Cashel® linen from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

**Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| @ | 930 | 1035 | antique blue, dk. |
| ○ | 931 | 1034 | antique blue, med. |

# Stitching Cruises!

## Mexican Riviera

**7 Nights**

October 19th - 26th 2008
Royal Caribbean's -
Vision of the Seas
Leaves out of Los Angeles
Cabo San Lucas-Mazatlan-
Puerto Vallarta
**$709.00** Oceanview State Room
**$543.84** Interior State Room
*Includes all taxes and fees

## Eastern Caribbean

**10 Nights**

January 19th - 29th 2009
Princess' -
Emerald Princess
Leaves out of Ft. Lauderdale
Antiqua-Barbados-St. Lucia-
St. Kitts-St. Thomas
Princess Cays, Bahamas
Starting at **$1129.00** - Inside Cabin
*Includes all taxes and fees

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- Personal instructions from each designer in intimate classes held on each morning at sea
- Name Badge Contest
- Show, Share & Shine
- Cocktail Party
- Stitching Tote Bag
- Gifts & Games

You get **3** classes for $325.00 a stitching person!

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**stitchingcruise.com**
or call: 518-796-5456
Brought to you by Serenity NOW Cruise Planners


**Stitch count:** 55H x 138W
**Design size:** 4" x 9 7/8"

**Instructions:** Cross stitch over two threads on linen, using two strands of floss.

Backstitch over two threads on linen, using one strand 931/1034.

Stitched by Cathy Dougherty

## A SALUTE TO FATHERS (BOY AND GIRL OPTION)

Designed by Carol Emmer
of Carol Emmer Designs

### Materials:

- 10" x 16" piece 14-count beige Aida from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 62.

**Refer to color code.

| | DMC® | Anchor® | |
|---|---|---|---|
| @ | 844 | 1041 | beaver gray, ul. dk. |
| ○ | 646 | 8581 | beaver gray, dk. |

**Stitch count:** 60H x 138W
**Design size:** 3 3/8" x 9 7/8"

**Instructions:** Cross stitch over one square on Aida, using two strands of floss.

Backstitch over one square on Aida, using one strand of floss.

**Backstitch instructions:**

844 1041 fishing line from pole, stringer holding fish
646 8581 lettering

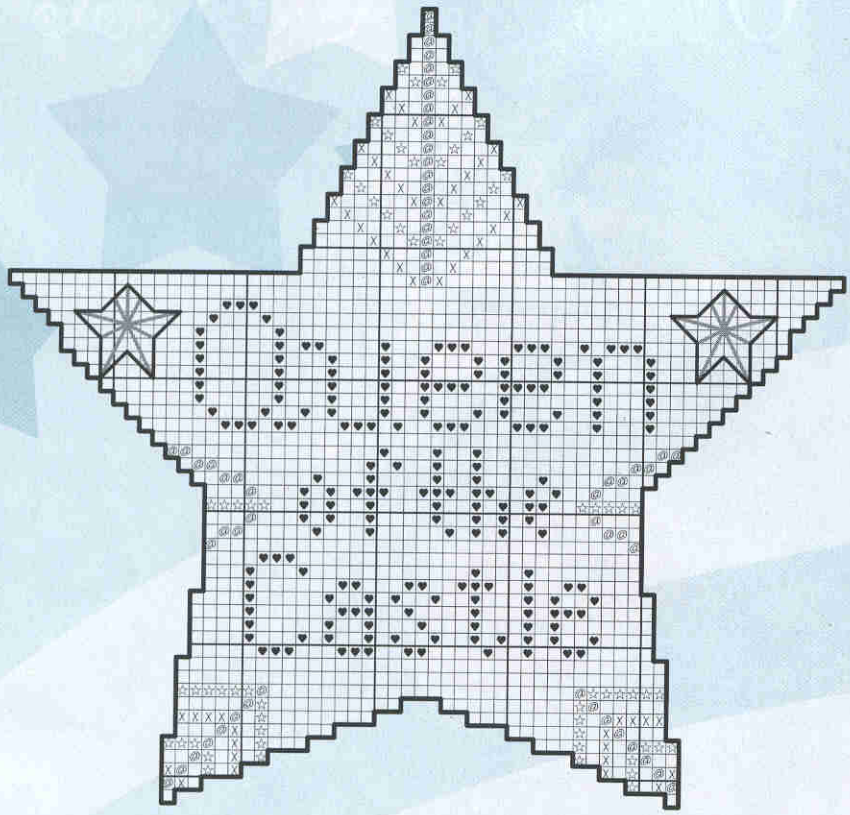
Stitched by Debbie Carlisle

**Note:** Feel free to mix and match these color options or to create your own. Select a fabric, and select two shades of floss.

# Queen of the Castle

Create some majestic accessories for an up-and-coming queen or the well-established royalty of the home. Perfect for a birthday gathering or just a general pick-me-up, these stitched treats are just the ticket when everyone needs a giggle.

## Queen of the Castle: Crown



# QUEEN OF THE CASTLE

Designed by Tricia Wilson Nguyen and Wendy White of Redefined, Inc.

## Materials:

- Two packages 18-count Star (#T07-02) Trinkets™ Perforated Sewing Cards by Tokens and Trifles™*
- One skein each DMC® Light Effect six-strand embroidery floss**
- Size 28 tapestry needle or Size 10 beading needle

**See "Where to Find It" on page 62.*

**Refer to color code.

**DMC® Light Effects Floss**

| | | |
|---|---|---|
| ☆ | E3852 | gold, dk. |
| @ | E3843 | blue sapphire, lt. |
| X | E703 | green emerald, lt. |
| ♥ | E718 | pink garnet |

**Stitch count:** 60H x 63W each
**Design size:** 3 1/3" x 3 1/2" each

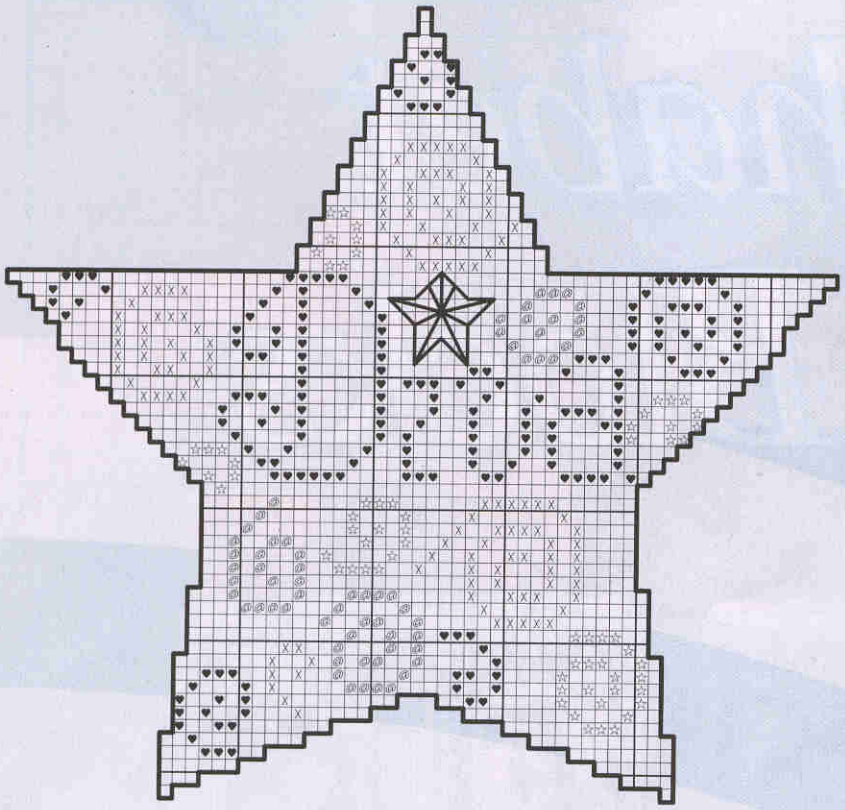
**Instructions:** Cross stitch over one square, using two strands of floss.

Work straight stitch where heavy lines appear for small star, using two strands of floss, unless otherwise indicated.

**Straight stitch instructions::**

| | |
|---|---|
| E718 | outline of star on wand; inside of star on wand (one strand) |
| E3843 | outline of star on crown |
| E3852 | inner lines of star on crown (one strand; gray lines) |

## Queen of the Castle: Wand



## FINISHING INSTRUCTIONS

### Materials:

- 1/4"-diameter wooden dowel (for wand)
- Two-ply matboard (for crown)
- X-Acto knife
- Assorted coordinating 1/4"- and 3/8"-wide ribbons
- Various printed scrapbook papers
- 1/8" hole punch
- 1/4" hole punch
- 1/8" coordinating scrapbooking eyelets
- Four 1/4" coordinating scrapbooking eyelets (for crown)
- Colored glitter
- Double-sided tape
- White craft glue

**Wand**—Using double-sided tape, adhere stitched Trinkets™ sewing card to one piece of scrapbook paper. Using an X-Acto knife, trim paper 1/4" from edge of card. Using double-sided tape, adhere to second piece of scrapbook paper. Trim to 1/8" from edge of previously cut edge. Using layered star as a template, cut another piece of scrapbook paper to same size; set aside.

Place two pieces of double-sided tape along length of dowel. Adhere ribbon (or ribbons) to top of dowel on an angle and begin wrapping down the length of the dowel. When the end is reached, knot the ribbons and trim as desired.

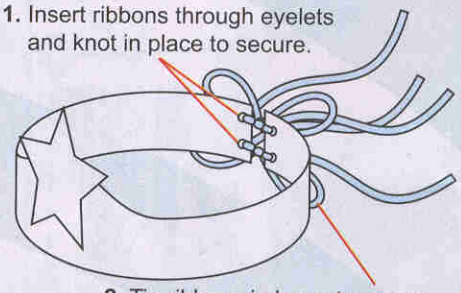
Using double-sided tape, adhere the stitched assembly to the backing star, wrong-sides together and leaving bottom open for inserting dowel. Using 1/4" hole punch, punch holes in each of the star points. Following manufacturer's instructions, insert eyelets. Apply a small amount of glue to top end of dowel and insert into bottom of star; allow to dry. Embellish by adding glitter to the edge of the star or adding ribbon to dowel under star, if desired.

**Crown**—Refer to instructions above for creating center star.

Double the crown template on page 60 and trace onto matboard. Using X-Acto knife, cut out. Using matboard as a template, cut two pieces of scrapbook paper and adhere to each side of board with craft glue. As glue dries, curve matboard gently with hands.

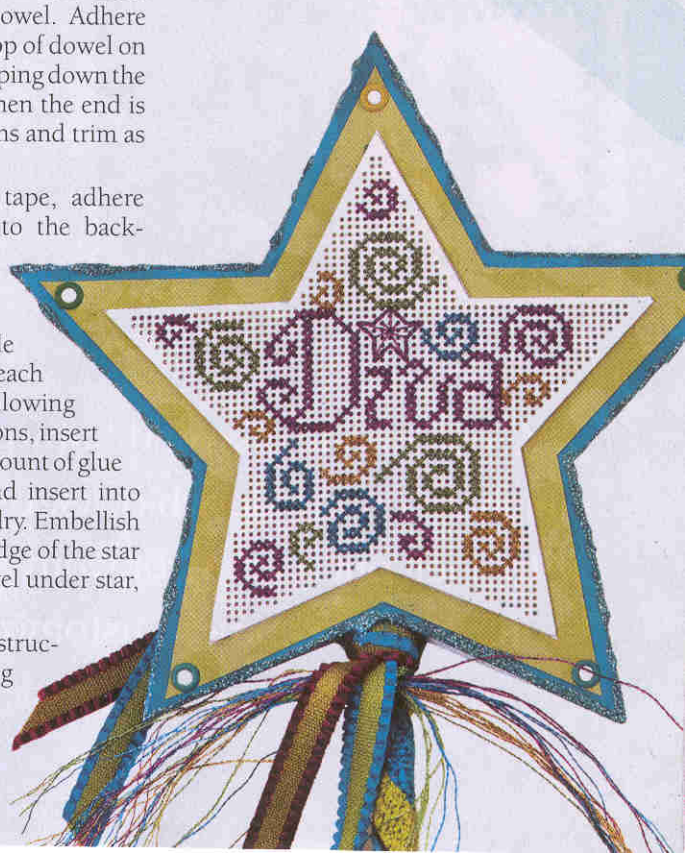
Using 1/8" hole punch, punch holes along scalloped edge of crown and insert eyelets, following manufacturer's instructions. Repeat process with 1/4" hole punch and eyelets for short ends of crown. Embellish as desired, using ribbon and glitter. Insert ribbons through end eyelets at short ends of crown (see illustration below); knot in place to avoid pulling through.

Glue star to front of crown, using craft glue. Use clothes pins to hold star in place while drying, if necessary.

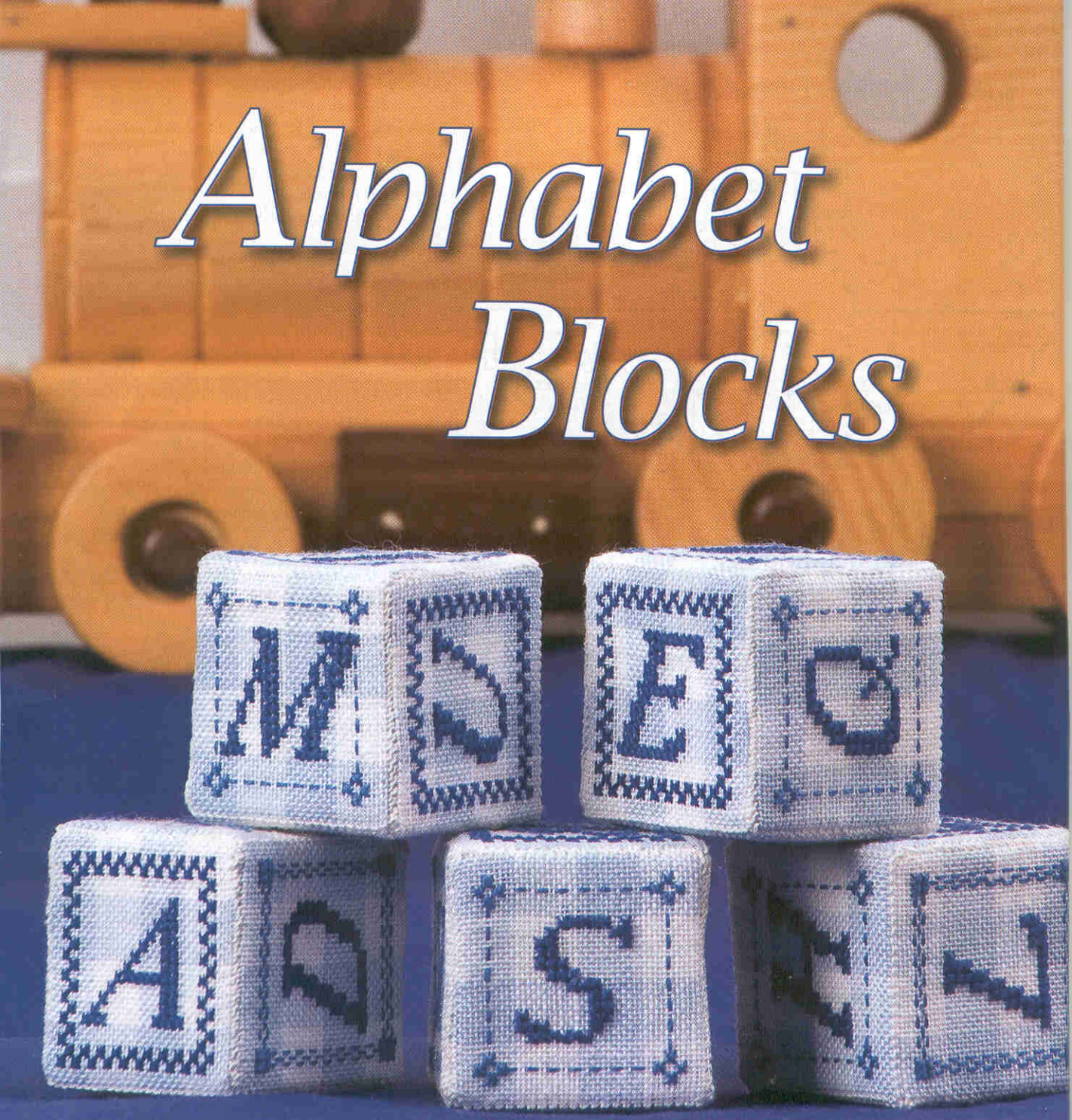


1. Insert ribbons through eyelets and knot in place to secure.

2. Tie ribbons in bows to secure ends of crown together.

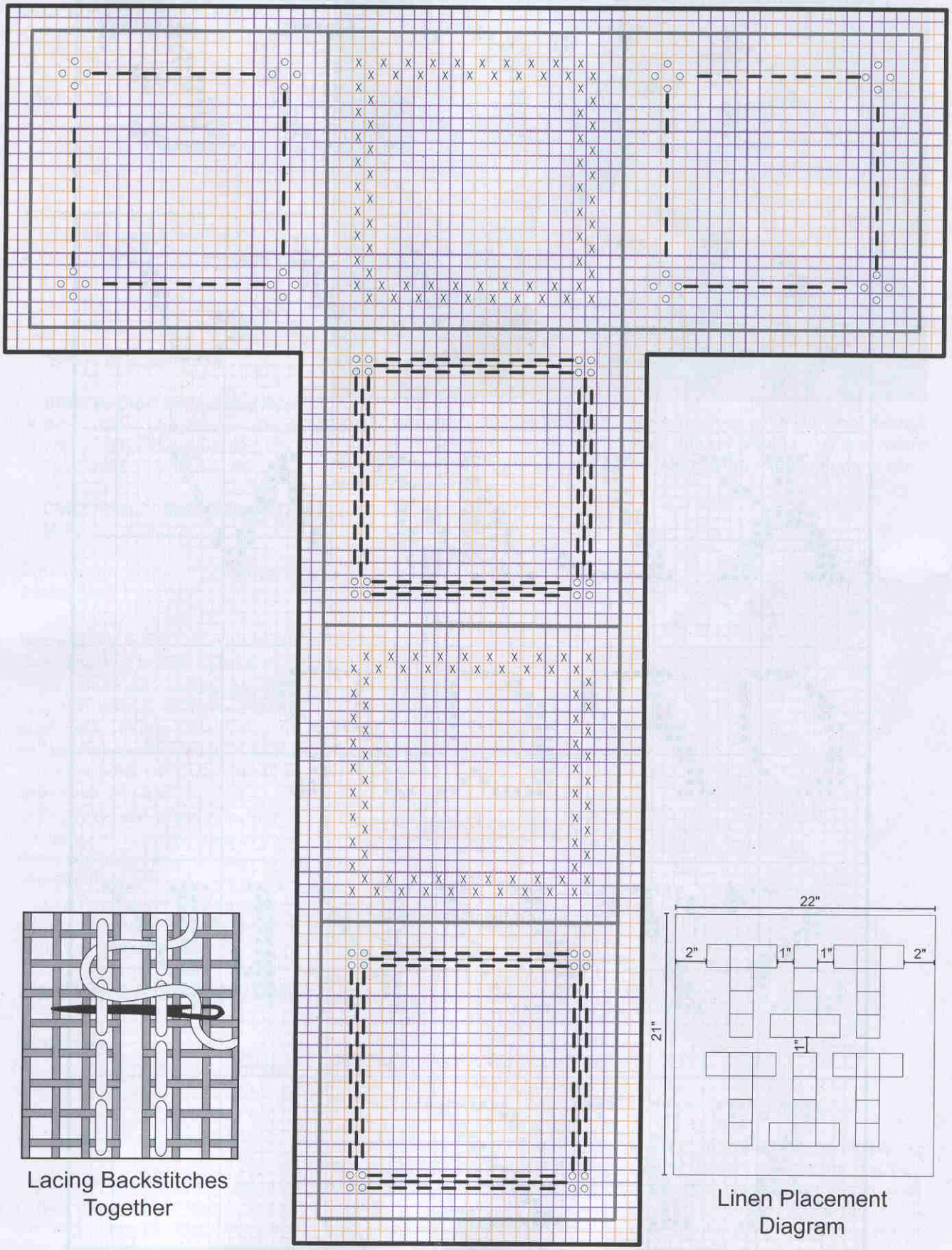


# Alphabet Blocks



Create a one-of-a-kind baby gift with a set of these embroidered gingham embroidery blocks. Use the chart to plot out specific letters to spell out a name or word and you'll have a unique decoration for years to come. Customize the blocks to your own tastes by substituting a favorite floss, fabric, alphabet, or holiday motif.

## Alphabet Blocks



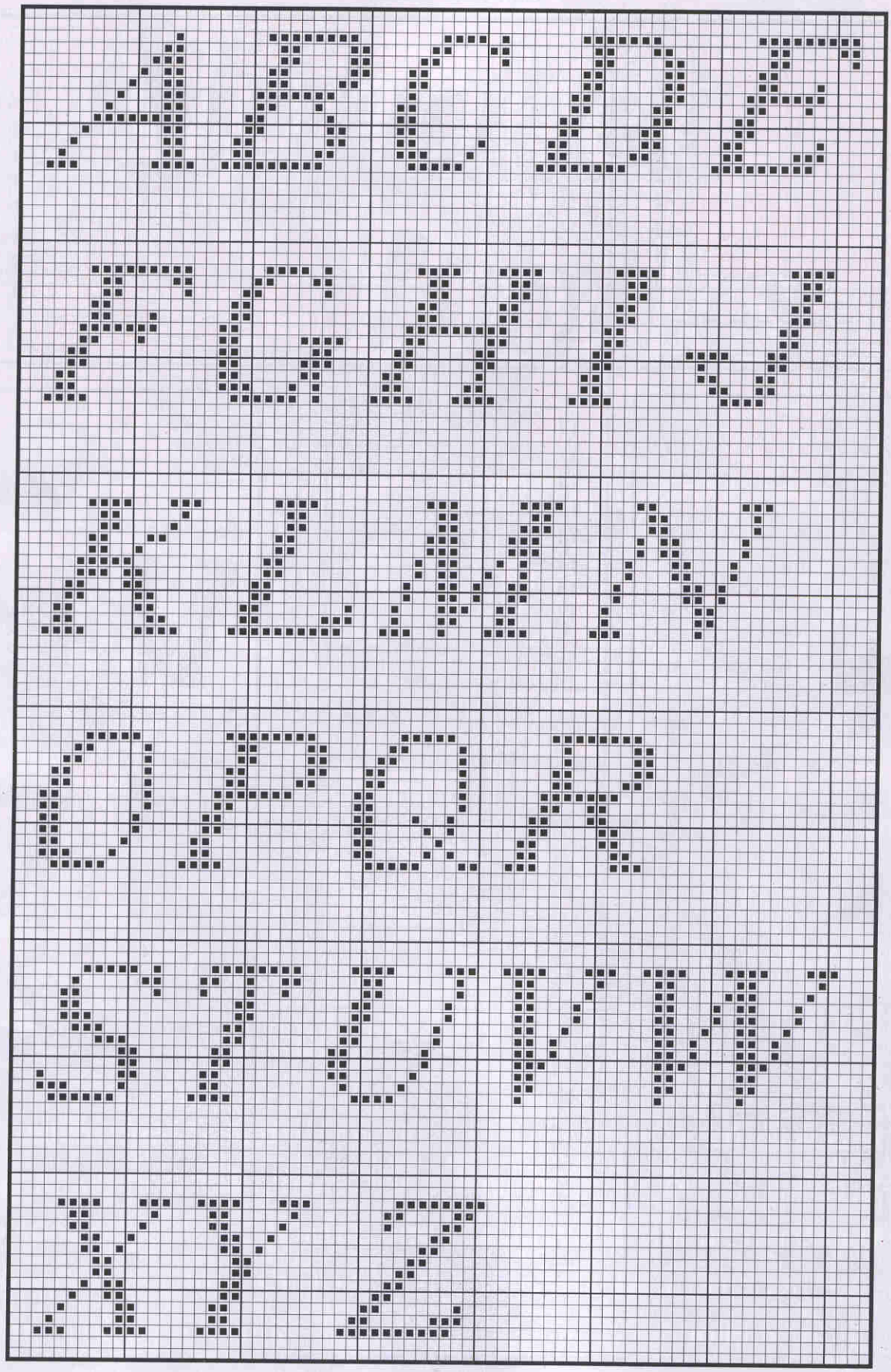


Lacing Backstitches Together




Linen Placement Diagram

## Block Alphabet



## ALPHABET BLOCKS

Designed by Wendy White
of Wee Works

### Materials:

- 22" x 24" piece 28-count light blue and white gingham Riviera linen from Fratelli Graziano, distributed by Norden Crafts, Ltd.* (Makes six blocks.)
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One ball DMC® or Anchor® pearl cotton #12**
- Size 24 or 26 tapestry needle

**See "Where to Find It" on page 62.*

**Refer to color code.

| | DMC® | Anchor® | Embroidery Floss |
|---|---|---|---|
| ■ | 820 | 134 | royal blue, vy. dk. |
| X | 796 | 133 | royal blue, dk. |
| ○ | 798 | 146 | Delft blue, dk. |

| | DMC® | Anchor® | Pearl Cotton #12 |
|---|---|---|---|
| | blanc | 2 | white |

**Stitch count:** 24H x 24W (single panel)
**Design size:** 1 3/4" x 1 3/4"

**Instructions:** Refer to linen placement diagram before beginning to stitch.

Backstitch block outlines (gray lines) over two threads, using one strand pearl cotton. (**Note:** Each block panel will have four rows/columns of checks, which are indicated on chart by purple and orange graph lines.)

Center desired letters onto blocks, orienting letters in random directions. Cross stitch over two threads, using two strands of floss.

Work running stitch over two threads where heavy lines appear in borders, using one strand 798/146.

## FINISHING INSTRUCTIONS

### Materials:

- Medium-weight fusible interfacing
- 1/4 yd. upholstery foam or cotton batting
- Size 24 or 26 tapestry needle

Trim "T"–shaped block design to twelve threads from outer edge of stitching. Cut upholstery foam into 1 5/8" squares. (**Note:** If using batting, cut enough 1 5/8" squares to measure 1 5/8" high per block when stacked.)

Create your own unique blocks by experimenting with different fabrics and flosses. Designer Wendy White made this set with natural and cream Riviera linen from Fratelli Graziano and letters from various antique sampler alphabets.

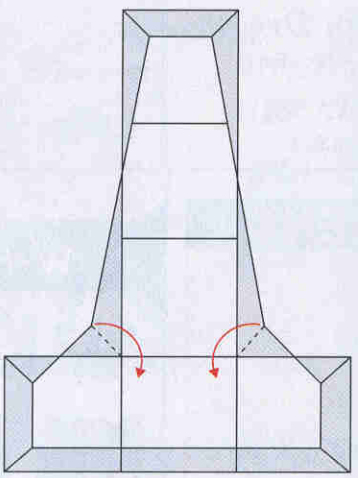


Figure 1

From interfacing, cut six 1 1/2" squares per block. Following manufacturer's instructions, adhere to back side of each stitched panel in block, keeping interfacing within backstitched border. Referring to Figure 1, fold in raw edges, miter corners, and finger press. Knot one length of pearl cotton. Referring to Figure 2, begin lacing block together through backstitches at Point A, placing knot on inside of block. Referring to Figure 3, lace sides together until Point B is reached. Insert upholstery foam or layered batting squares. (**Note:** If firm-sided blocks are desired, layer squares of matboard atop interfacing before inserting foam or batting.) Continue lacing sides together until Point C is reached. Take several small stitches along corner to secure end of thread and bury tail inside block.

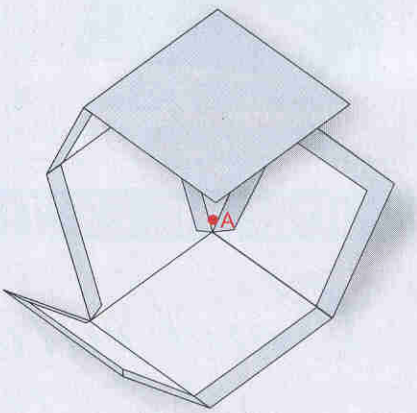



Figure 2

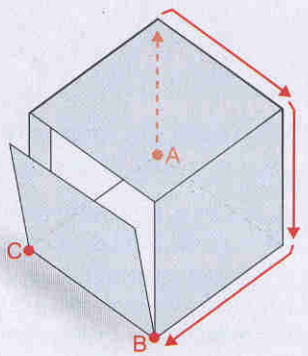



Figure 3

## New E-Z® Stitch Lap Stand!

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## Just CrossStitch Exclusive Mail-Order Kit

See Page 33

**A Simple Prayer Complete materials kit includes**
- Custom-cut linen *or* Aida
- Complete skeins of Kreinik Silk Mori™

See Page 49

**Jazz, Accessory Kit includes:**
- All threads, charms, and beads necessary to complete the sampler

**Jazz, Fabric Kit includes:**
- Custom-cut 28-count light sand Cashel linen

| Order # | Description | Price |
|---|---|---|
| K-JCS05-1a | A Simple Prayer, linen | $42 |
| K-JCS05-1b | A Simple Prayer, Aida | $40 |
| K-JCS05-Jazz | Jazz, accessory kit | $36 |
| K-JCS05-2 | Jazz, fabric kit | $11 |

### ORDERING INFORMATION

Shipping and Handling not included in kit price. Allow 3–4 weeks delivery within the US.
Please refer to order # indicated beside the fabric selections listed above.
By phone—Call toll free: 1-800-547-4176, ext.2
By Internet—Go to www.marthapullen.com and place your order with our secure online ordering service.



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# Jazz

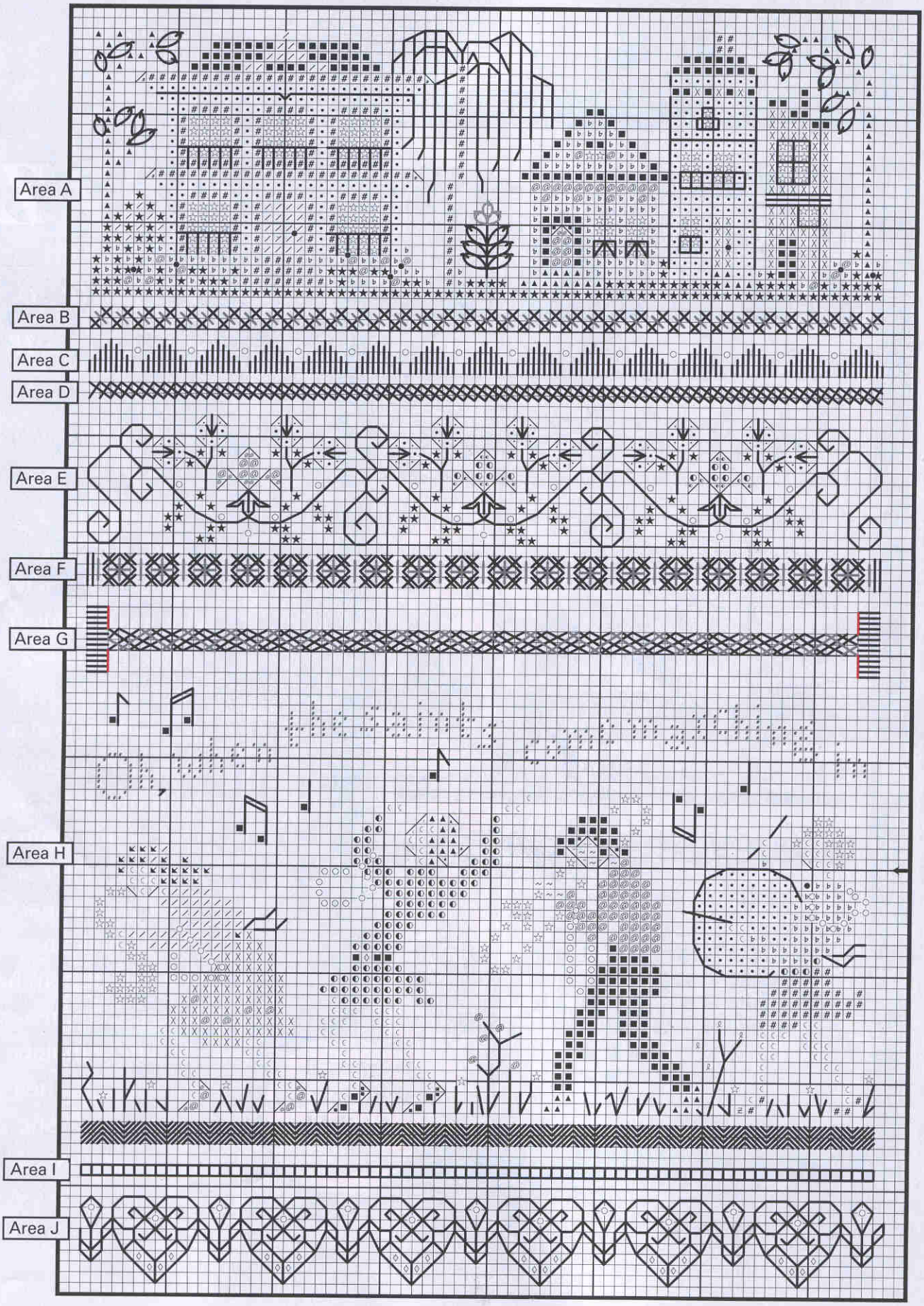
## *A Tribute to New Orleans*

To honor the irrepressible spirit of the New Orleans, designer Thea Dueck—a lifelong lover of jazz—designed a sampler bursting with fun and joy. "The actual figures in the sampler are not your usual jazz musicians; I changed them to women to represent 'stitchers making music with their stitching,'" she explains.

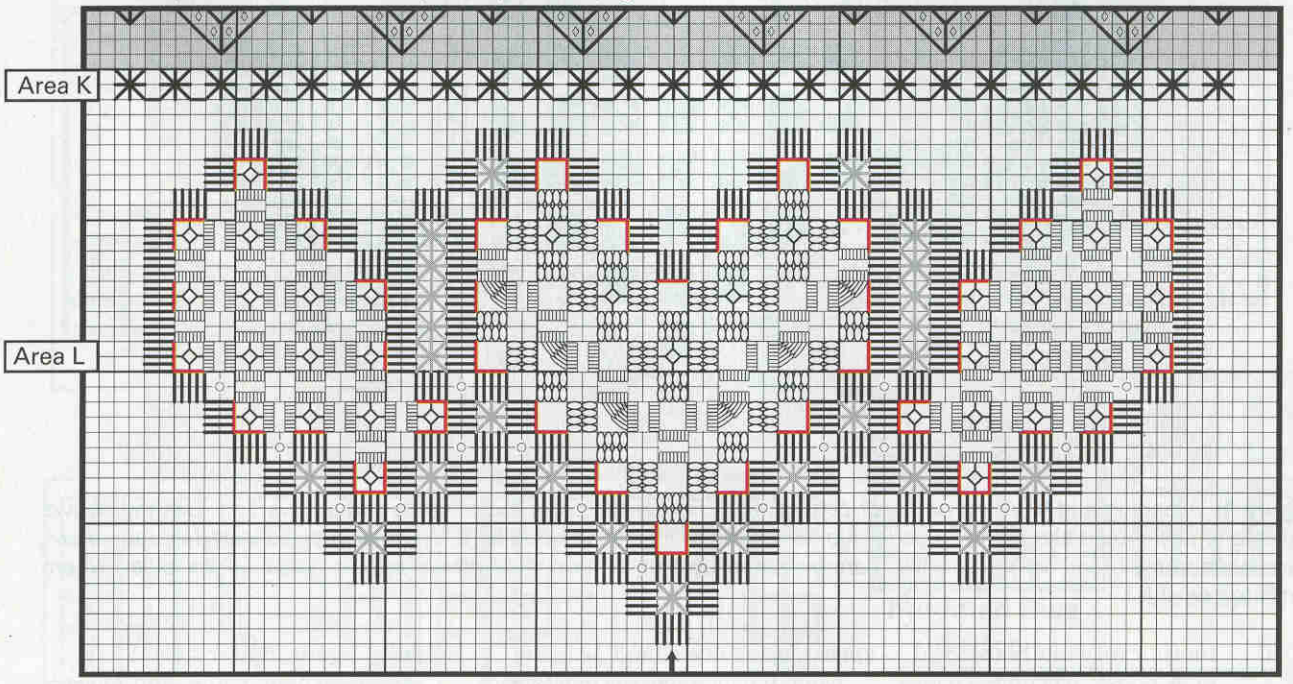
**Special Materials Kit Available**

See page 48 for ordering information.

# Jazz


Area A
Area B
Area C
Area D
Area E
Area F
Area G
Area H
Area I
Area J

Shaded portion indicates overlap from previous page.




## JAZZ: A TRIBUTE TO NEW ORLEANS

Designed by Thea Dueck
of The Victoria Sampler

### Materials:

- 17" x 12" piece 28-count light sand Cashel® linen from Zweigart®*
- One skein each Kreinik Silk Mori® silk embroidery floss**
- One skein each Kreinik Silk Mori® Milkpaint™ silk embroidery floss**
- One skein Dinky Dyes Hand-Dyed silk embroidery floss**
- One skein each Needlepoint Inc. silk embroidery floss**
- One skein each Access Commodities Au Ver A Soie**
- One skein Kreinik Very Fine Braid #4**
- One ball DMC® or Anchor® Pearl Cotton #12**
- One skein Access Commodities Soie Perlee**
- One package Mill Hill® Petite Seed Beads**
- One Boutique Trims charm**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*
***Refer to color code.*

**Kreinik Silk Mori®**
DMC® Alternatives Listed in Parentheses

| | | | |
|---|---|---|---|
| ♭ | 4044 | (3849) | teal, med. |
| ■ | 8050 | (310) | black |
| @ | 3063 | (351) | henna, lt. |
| ★ | 4167 | (895) | Victorian green, vy. dk. |
| X | 5055 | (931) | slate blue, med. dk. |
| • | 8000 | (blanc) | soft white |

**Kreinik Silk Mori® Milkpaints™**
DMC® Alternatives Listed in Parentheses

| | | | |
|---|---|---|---|
| ☾ | 0103 | (3713) | antique mauve, lt. |

**Dinky Dyes Hand-Dyed Silk**

| | | |
|---|---|---|
| ◐ | 124 | freo |

**Needlepoint Inc. Silk Floss**
DMC® Alternatives Listed in Parentheses

| | | | |
|---|---|---|---|
| ☆ | 694 | (729) | palomino gold, med. lt. |
| ~ | 121 | (3864) | brick, vy. lt. |
| # | 964 | (646) | dapple gray, med. |
| ▲ | 184 | (839) | bunny brown, med. dk. |
| ↙ | [184 | (839) | bunny brown, med. dk. |
| | [8050 Silk Mori® | | black |

**Access Commodities Au Ver A Soie**
DMC® Alternatives Listed in Parentheses

| | | | |
|---|---|---|---|
| / | 3334 | (210) | purple |

**Kreinik Very Fine Braid #4**

| | | |
|---|---|---|
| ◊ | 002 | gold |

**DMC® Anchor® Pearl Cotton #12**

| | | |
|---|---|---|
| blanc | 1 | white |

**Access Commodities Soie Perlee**

| | |
|---|---|
| creme | cream |

**Mill Hill® Petite Seed Beads**

| | | |
|---|---|---|
| ○ | 40557 | gold |

**Boutique Trims Charms**

| | |
|---|---|
| 55081 | antique gold trumpet |

**Stitch count:** 156H x 74W
**Design size:** 11 1/4" x 5 3/8"

**Instructions:** Cross stitch over two threads, using two strands of floss or one strand of very fine braid. When two colors are bracketed together, use one strand of each. (**Note:** Offset stitch by one thread where symbol appears on chart line.)

Work partial stitch over two threads where small symbols appear, using two strands of floss. (**Note:** Thin lines represent stitch placement and are not to be backstitched.)

Attach beads, using one strand 8000 and a cross stitch.

**Area A**—Backstitch over two threads, using one strand of floss or very fine braid:

| | |
|---|---|
| 4167 | branches on willow tree; trunk of small center tree |

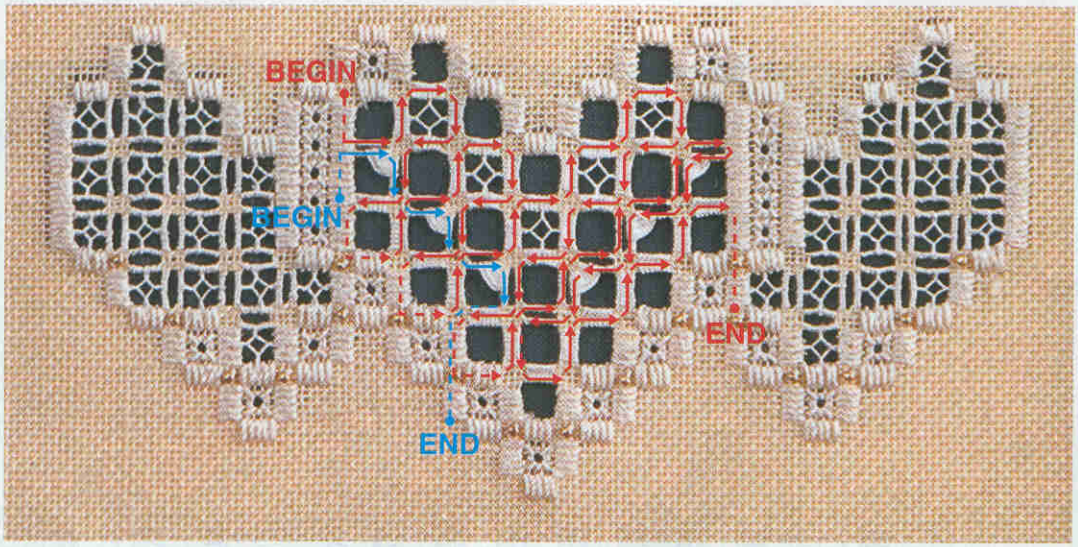



**Figure 1:** Wrapping and weaving order for center heart. Follow the order indicated by red arrows first. Dashed arrows indicate where thread should travel under Kloster blocks or inside wrapped bars. When all bars indicated by red arrows have been completed, work remaining bars indicated by blue arrows. Add dove's eye or partial Greek cross where indicated on chart.

8050 roof lines of white houses and blue house; balconies; windows
002 roof line of teal house
964 outline of narrow white house

Work lazy-daisy stitch, using two strands of floss unless otherwise indicated:

4167 tree leaves on trees on either side; leaves on tree in center (one strand)
121 flowers on center tree (gray lines)

Work French knot where ● appears, using one strand of floss and wrapping floss around needle once unless otherwise indicated:

8050 door knobs
3063 flowers in shrubbery(two strands; wrapped twice)

**Area B**—Work tied herringbone stitch over four threads, using one strand blanc pearl cotton #12 for black lines and one strand 002 for gray lines.

**Area C**—Work vertical satin stitch, using two strands 694.

**Area D**—Work plait stitch over three threads, using one strand 5055.

**Area E**—Work straight stitch for stamens of white flowers, using one strand 694. (**Note:** Model uses gold portion of 124 for center flower and purple portion of 124 for right flower.)

Backstitch over two threads for vines, using one strand 4167.

**Area F**—Work modified rice stitch over six threads, using one strand 964.

Work upright cross stitch over four threads atop rice stitch where gray lines appear, using one strand 121.

Work straight stitch over four threads between modified rice stitches, using one strand 121. Work straight stitch over six threads at ends of row, using one strand 964.

**Area G**—Work horizontal satin stitch over four threads where heavy lines appear at beginning and end of row, using one strand creme Soie Perlee.

Using sharp embroidery scissors, cut horizontal fabric threads where red lines appear on chart. Carefully unweave and remove cut fabric thread. (**Note:** Four horizontal fabric threads remain between cut sections.)

Work triple herringbone hemstitch over four remaining fabric threads, using one strand of pearl cotton or one strand of very fine braid and pulling each stitch tightly. Work first and third journeys using one strand creme Soie Perlee; work second journey using one strand 002.

**Area H**—Cross stitch over one thread where small symbols appear, using one strand 964.

Backstitch over two threads, using one strand of floss unless otherwise indicated:

8050 music notes; heels of trumpet player (two strands)
184 belt on saxophonist
964 drum; comma in lettering (over one thread)
124 belt on drummer (two strands)

Work straight stitch, using one strand of floss:

964 drumsticks
4167 grass; flower stems

Work Scotch stitch and reverse Scotch stitch over four threads at bottom of area, using one strand 124.

**Area I**—Work four-sided stitch over two threads, using one strand 8000 and pulling each leg gently to compress fabric threads.

**Area J**—Backstitch over two threads, using one strand 8050.

**Area K**—Work Smyrna cross stitch over four threads where ✳ appears, using one strand Soie Perlee creme.

Work running stitch over two threads and under four threads, using one strand 124.

**Area L**—Work horizontal satin stitch over four threads, using one strand creme Soie Perlee.

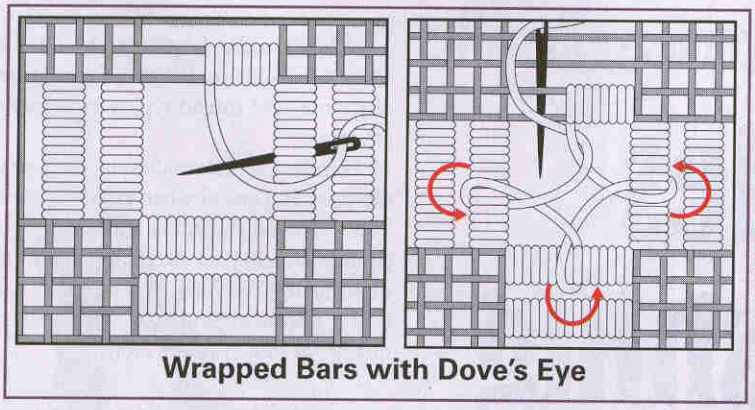
Work Kloster blocks over four threads, using one strand creme Soie Perlee.

Work Algerian eye stitch over four threads where gray ✳ appears, using one strand blanc pearl cotton #12 and pulling each leg gently to open hole in center of stitch.

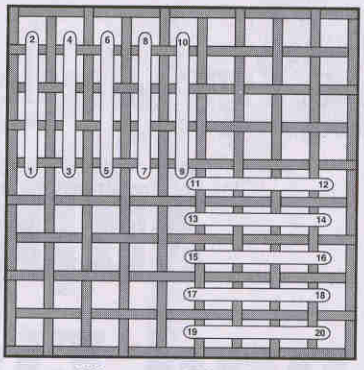
Using sharp embroidery scissors, cut fabric threads where indicated by red lines on chart. Carefully unweave and remove cut fabric threads.

Work divided wrapped bars with dove's eye for side hearts, using one strand blanc pearl cotton #12.

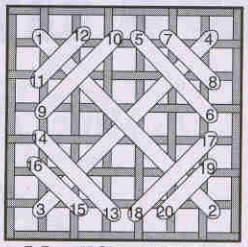
Work woven and wrapped bars for center heart, using one strand blanc pearl cotton #12 and adding a dove's eye or partial Greek cross where indicated on chart. Refer to Figure 1 for order of wrapped and woven bars.



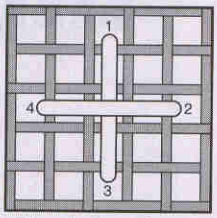
Wrapped Bars with Dove's Eye



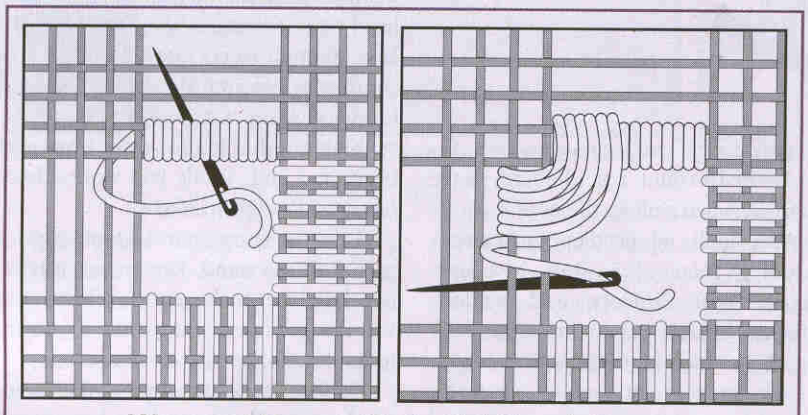
Kloster Blocks



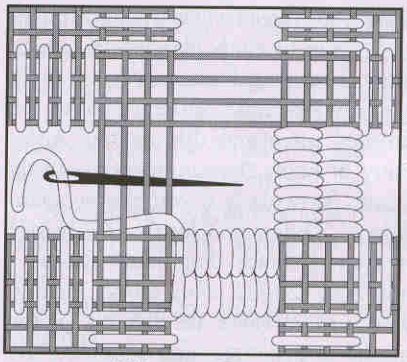
Modified Rice Stitch



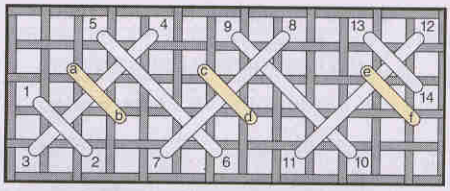
Upright Cross



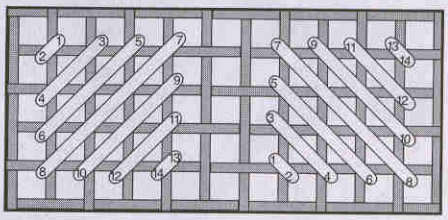
Wrapped Bars with Partial Greek Cross



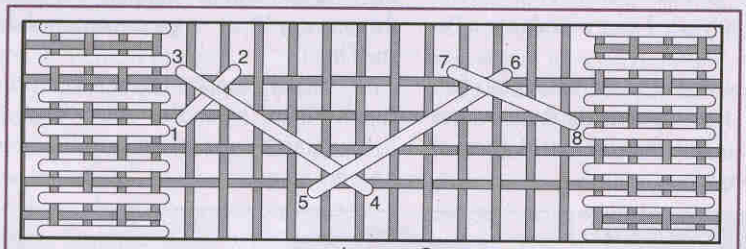
Woven Bars



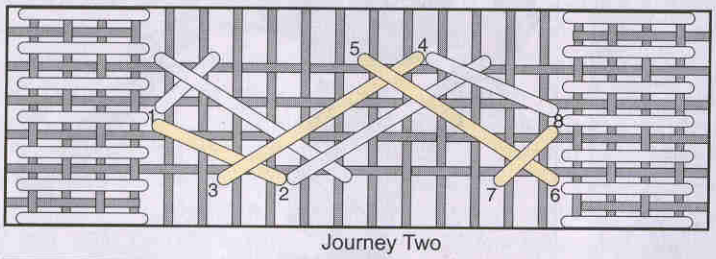
Tied Herringbone Stitch



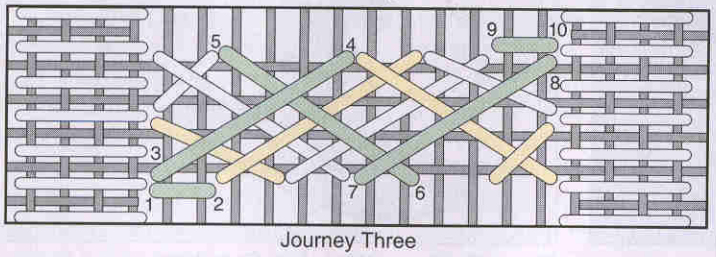
Scotch and Reverse Scotch Stitch (Over Four)



Journey One

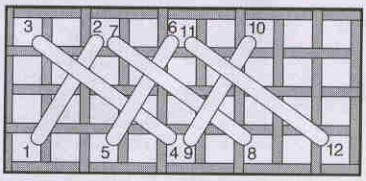


Journey Two



Journey Three

Triple Herringbone Stitch



Plait Stitch (Over Three)

# Faux Punch-Needle Embroidery, Part III:

# Supplies and Finishing

by Martha Beth Lewis

## Supplies

*Thread.* Although floss is an obvious choice, any thread will work. Experiment on a scrap of cloth (*doodlecloth*). Much more about thread selection in Part IV.

*Fabric.* Because of the weight of the finished piece and the inherent instability of knots, I recommend a sturdy fabric, particularly if you choose evenweave. Congress Cloth® (Zweigart®) is a good choice. For linen, choose a non-"airy" 28-/32-count fabric. Tightly-woven evenweaves are difficult for the needle to penetrate, and synthetics are "slippery." Doodle first.

Aida is wonderful for faux punch work because it's so stable. It's easier to make knots on Aida for the same reason. Strongly consider Aida for this type of embroidery, even if you favor evenweave. Select 16- or 18-count. For 14-count, pierce the fabric when sinking the needle.

Also look at needlepoint canvas, including mono (13- and 14-counts are excellent), Penelope, and interlock (smallest feasible counts are around 11 threads per inch for these last two).

Silk gauze is not usually chosen for massed knots, but why not experiment? Try a one-strand Pekin knot (French knot with one wrap) for 40- and 48-counts. Kreinik's polyester gauze is 34-count, and you may need two strands for a Pekin.

Look at non-counted fabrics at a fabric store, choosing something substantial but not so stiff that the needle doesn't pass through easily.

Whatever the fabric, it should not show, so doodle to discover the number of strands and thread type you need for coverage.

*Needle.* Use the smallest tapestry needle you can control when making round knots. Thread thickness and number of strands also impact needle selection, so do some test stitching. You probably will find a #26 is a good size. (Use a sharp needle for non-counted fabric.)

## Mounting for Stitching

You absolutely must mount your work because the fabric must be drumhead tight. Choose a hoop or Q-Snap™ large enough to enclose the image area completely, leaving 3" excess all around for working room and mounting.

Tighten the fabric each time you begin and end. While you work, check tautness. Re-tighten often.

Lean the hoop against a table edge or mount it in a stand. Remember, it takes two hands to make a round knot. You will not get consistent results if you try to hold the hoop or work on your lap.

Perfect for knot work is the tabletop Jennoop™ (Figure 1), a hoop/stand combination. Fill an old sock with lead fishing or tire weights and drape it over the base to minimize slipping; or, place the Jennoop™ on a piece of non-slide shelf liner.

A "fanny stand" (Figure 2), a lap stand (Figure 3), and or (lucky you!) a floor stand (Figure 4) are excellent for knot-making.

**Figure 1.** Jennoop™ Tabletop Hoop Stand.

**Figure 2.** Easy Stitch Lap Stand by American Dream.

**Figure 3.** Tomorrow's Treasures Lap Stand by American Dream.

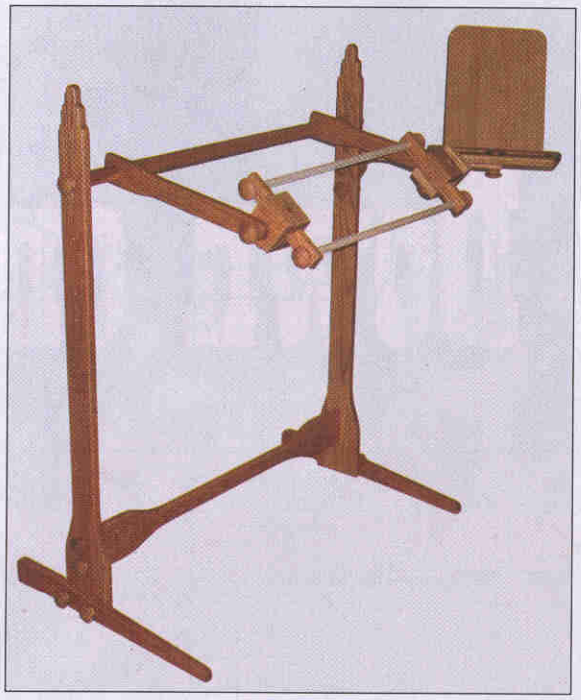


**Figure 4.** Floor stand by American Dream.

## Finishing

*Washing and rinsing.* As with every project except one worked on silk gauze, before finishing, wash the piece in a pure soap such as Orvus™.

Faux punch needle work is dense; rinse thoroughly.

Lay the piece on a terrycloth towel, smoothing the fabric as much as possible. Let it rest for 20–30 minutes, moving the project to a dry area every so often. Do not roll the project in the towel, as for counted thread pieces!

Transfer the still-damp project to the ironing board.

Ironing and blocking. Don't squash the knots!

Press the fabric up to the knot area edge. Turn the piece over and lightly touch the iron to evaporate some of the water, being careful not to press down.

Turn the piece right-side up and let it dry completely on the ironing board, blocking into shape and giving special attention to keeping the knot area taut. Secure with pins along the edges, staying in the same ditch. Drying will take longer than usual. Don't hang your stitchery on a clothesline. Don't place it over a hot surface, such as a cookie sheet set on a burner. Don't stick it in a very cool oven or on top of the water heater. Put away the hairdryer. I need, not mention the clothes dryer. You can't speed things up. Go away and have some chocolate.

*Needlework finisher.* Some instructions for punch needle mention painting a thin coat of needlework finisher (white glue thinned with water) on the reverse of the work to stabilize the stitches. This is completely unnecessary with faux work: the knots stay put since they straddle fabric threads. Use it if you like. Keep the coat very thin and confined to the knot area.

*Pillows.* Allow sufficient fabric so the knots do not come too close to the pillow's seams.

The pillow form should be 2" on each dimension larger than the finished pillow size for a plump result. Commercial pillow forms dictate size options, but homemade forms allow infinite choice.

A knot has a higher profile than a cross stitch and therefore is more easily snagged. Pillows in faux punch work may be better used ifor show,î not for use where teens lounge and pets snooze.

*Mounted pieces.* Faux punch needlework is much heavier than the same size piece done in cross stitch. Therefore, it needs plenty of "support" when mounted on foamcore. Place pins no father apart than ½". Pull tightly as you work, measuring and adjusting.

Before setting it in the frame, set the piece on edge for a few days to check for sagging.

*Insets.* Trays and box lids are excellent finishing choices because vertical weight is not a concern.

*Liturgical linen, pastoral stoles, etc.* Physically balance stitched areas on both ends for altar linen, liturgical hangings, and pastoral stoles. Line, interface, and insert lead "beading" from a fabric store notions department if one end of such pieces is heavier. Baste the beading to the lining every ½" or so to keep it in place.

*Bellpulls and bookmarks.* Line and interface bellpulls. Finish the edges of bookmarks with nun's stitch.

*Needlebooks.* I recommend you line these, but you also could use nun's stitch.

Next time: Tips and Tricks. Happy Stitching!

**For more information, see these series:**

- Washing, blocking, ironing, etc. October 2000 through June 2001.
- Framing and mounting. August through December 2001.
- Silk gauze. February through October 2002.

**Articles in This Series**

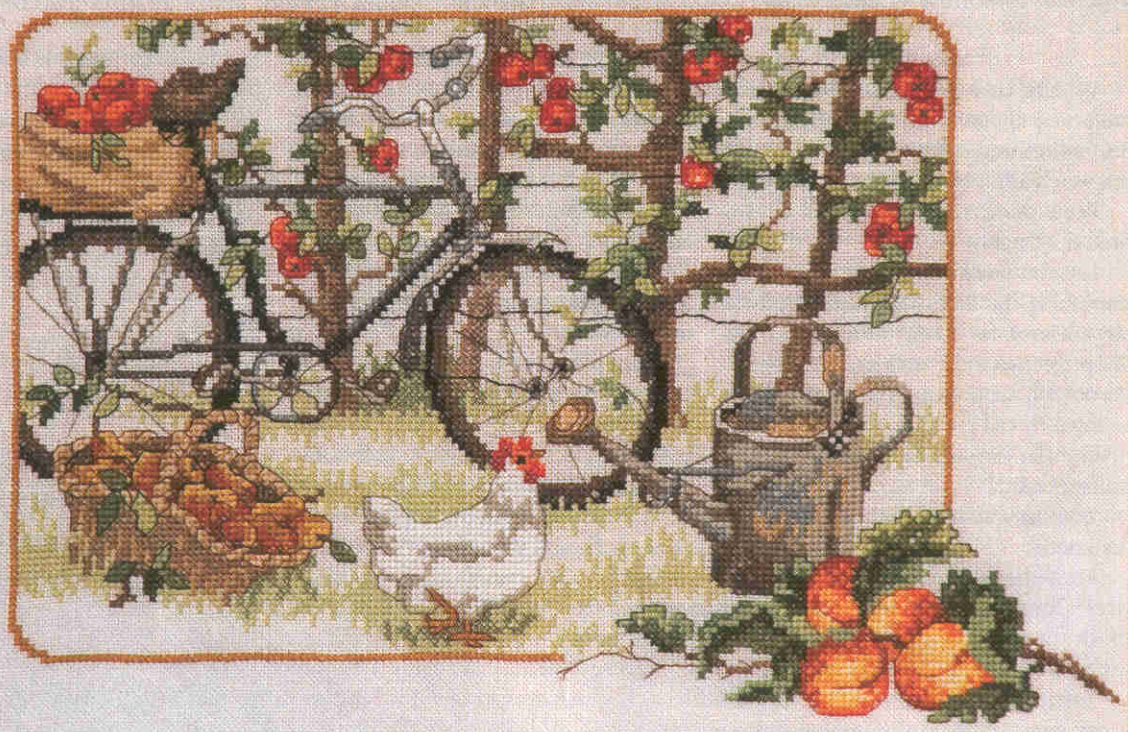
**Part I:** History and Where to Find Patterns (February 2008)

**Part II:** Transforming a Charted Design (April 2008)

**Part III:** Supplies and Finishing, including the example project (this issue)

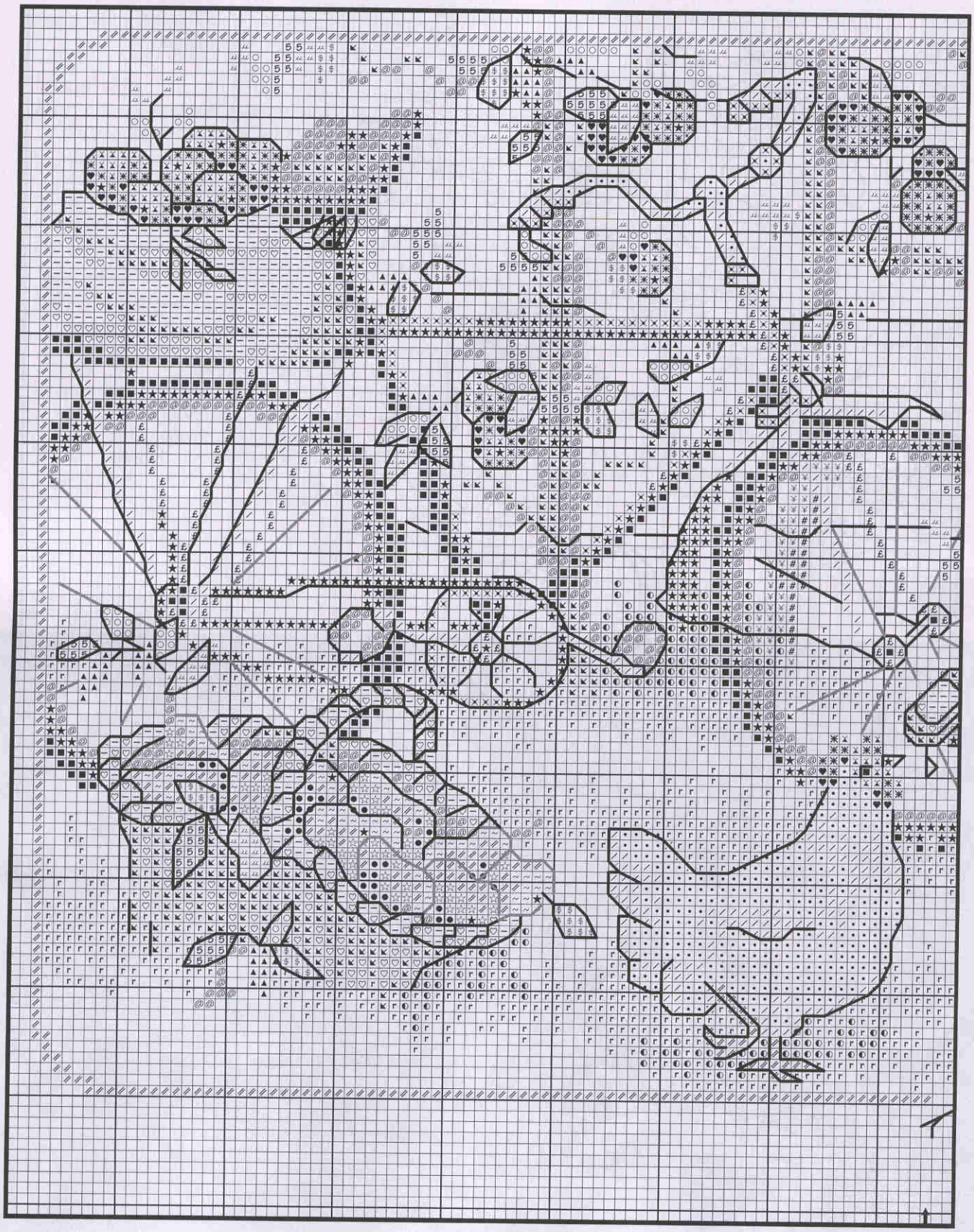
**Part IV:** Tips and Tricks (August 2008)

# Down on the Farm

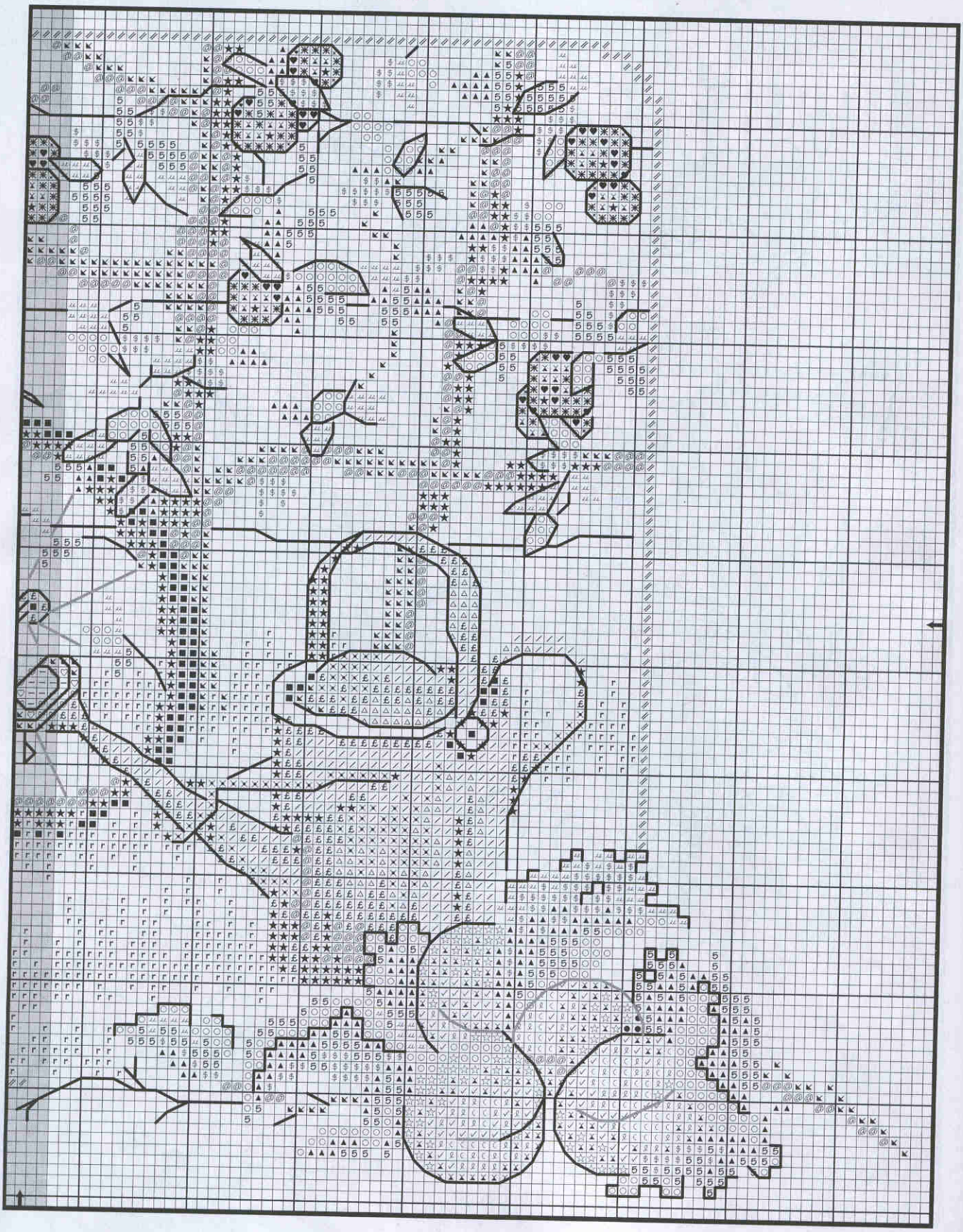


Sweet peaches, juicy tomatoes, and crisp pears speak to summer's bounty in this colorful summer scene. Worked on 26-count white linen, this rustic design of an afternoon in the countryside lends itself equally well to 14-count Aida.

## Down on the Farm



Shaded portion indicates overlap from previous page.



## DOWN ON THE FARM

Designed by Permin of Copenhagen, Courtesy of Wichelt Imports, Inc.

### Materials:

- 13" x 15" piece 26-count white linen from from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC®.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 62.*

***Refer to color code.*

| | DMC® | Anchor® | |
|---|---|---|---|
| ☾ | 3078 | 292 | golden yellow, vy. lt. |
| ℓ | 743 | 302 | yellow, med. |
| // | 782 | 308 | topaz, dk. |
| ⧗ | 721 | 324 | orange spice, med. |
| ☆ | 920 | 1004 | copper, med. |
| ⸗ | 3348 | 264 | yellow green, lt. |
| r | 3348 | 264 | yellow green, lt. (one strand) |
| $ | 3346 | 267 | hunter green |
| ◐ | 3346 | 267 | hunter green (one strand) |
| ▲ | 895 | 1044 | hunter green, vy. dk. |
| ✳ | 349 | 13 | coral, dk. |
| ♥ | 816 | 43 | garnet |
| ○ | 368 | 214 | pistachio green, lt. |
| 5 | 367 | 216 | pistachio green, dk. |
| × | 926 | 850 | gray green, med. |
| – | 738 | 361 | tan, vy. lt. |
| ♡ | 3828 | 373 | hazelnut brown |
| △ | 3828 | 373 | hazelnut brown (one strand) |
| ◣ | 840 | 1084 | beige brown, med. |
| ¥ | 840 | 1084 | beige brown, med. (one strand) |
| ● | 300 | 352 | mahogany, vy. dk. |
| ✓ | 742 | 303 | tangerine, lt. |
| ~ | 3820 | 306 | straw, dk. |
| @ | 839 | 1086 | beige brown, dk. |
| # | 839 | 1086 | beige brown, dk. (one strand) |
| • | blanc | 1 | white |
| ⁄ | 648 | 900 | beaver gray, lt. |
| £ | 646 | 8581 | beaver gray, dk. |
| ★ | 844 | 1041 | beaver gray, ul. dk. |
| ■ | 310 | 403 | black |

**Stitch count:** 107H x 165W
**Design size:** 8¼" x 12¾"

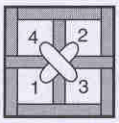
**Instructions:** Cross stitch over two threads, using two strands of floss unless otherwise noted.

Backstitch over two threads, using one strand of floss.

**Backstitch instructions:**

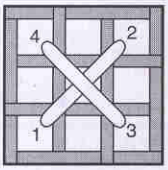
| | | |
|---|---|---|
| 920 | 1004 | peaches (gray lines) |
| 895 | 1044 | leaves and stems |
| 816 | 43 | tomatoes |
| 300 | 352 | pears (gray lines); remaining peaches; chicken's beak and feet |
| 839 | 1086 | baskets; branches; watering can and handle (except lid) |
| 646 | 8581 | bicycle spokes (gray lines); chicken |
| 844 | 1041 | bicycle; watering can lid |
| 310 | 403 | remainder of backstitch |

# Stitch Illustrations

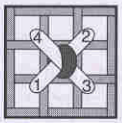


Cross Stitch (Over One)

Cross Stitch (Aida)

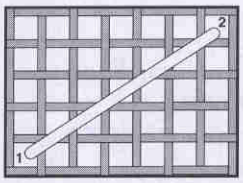


Cross Stitch (Over Two)

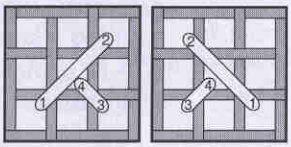


Attaching a Bead with a Cross Stitch

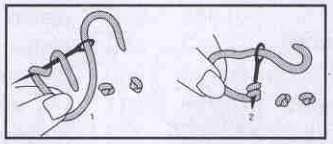
Cross Stitch (Over One Perforated Paper Square)



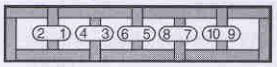
Straight/Long Stitch



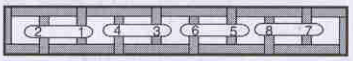
Partial Cross Stitches (Over Two)



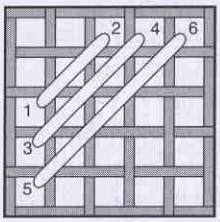
French Knot (One Wrap)



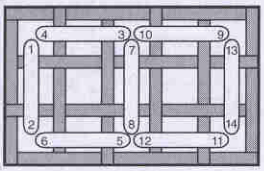
Backstitch (Over One)



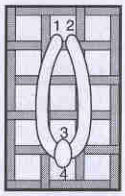
Backstitch (Over Two)



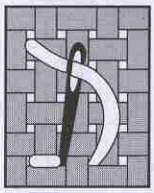
Diagonal Satin Stitch (Over Four)

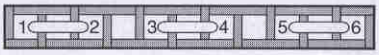


Four-Sided Stitch (Over Two)

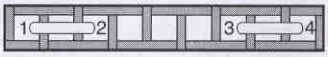


Lazy-Daisy Stitch (Over Four)

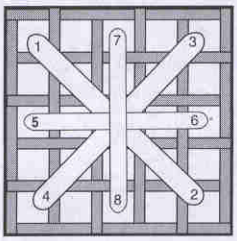

Backstitch (Aida)



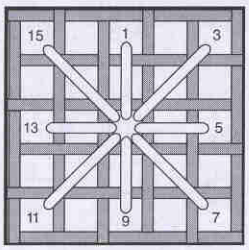
Running Stitch (Over Two)



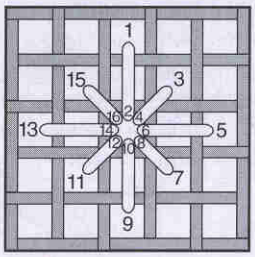
Running Stitch (Over Two and Under Four)



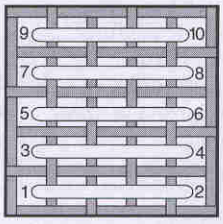
Smyrna Cross Stitch (Over Four)



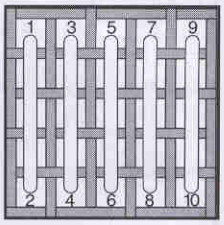
Algerian-Eye Stitch (Over Four)



Diamond-Eyelet Stitch (Over Four)



Horizontal Satin Stitch (Over Four)



Vertical Satin Stitch (Over Four)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